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The Choir Loft and The Pulpit

FIFTY-TWO COMPLETE SERVICES OF WORSHIP
with

Sermon Text, Psalter, Scripture Readings, Hymns, Anthems,
and Organ Numbers related to the theme
of each service.

by

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CLARENCE DICKINSON, MUS. DOC.; LITT.D.

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TO THOSE WHO USE THIS BOOK

In this book are included fifty-two morning services of the Brick Church, New York City, in which we have endeavored so to coordinate the numbers of which the service is built that each is an extension, illustration, illumination of the central thought of the service as defined in the sermon. The whole service is thus bound together in an organic unity.

This does not mean that there is a literal correspondence between the text of a musical number, for instance, and the text of the sermon, but that the music is so related to the theme of the service that "the text of the musical numbers is in the *thought* of the service, the music in its *mood*."*

In order that the unity of thought in each service outlined in this book may be made clear without its being necessary for the reader to look up every Psalm, Scripture Lesson, Hymn, and Anthem, the verse of each which most definitely relates to the central theme of the service is quoted, or a brief note indicates the relation of the readings and musical numbers to the central theme.

The plan of listing in the services is as follows:

* From an address given by Liliencron to the clergy and church musicians of Lower Saxony.

PLAN

I. THEME

The idea at the heart of the service.

II. PSALTER, OR RESPONSIVE READING

quotation from which shows why this Psalter was chosen for this particular service.

(The Presbyterian Book of Common Worship is used.)

III. SCRIPTURE LESSONS: OLD TESTAMENT; NEW TESTAMENT

A key verse of each is quoted, or a summary of the chapter is given to show the connection of the chapter read with the theme of the service.

IV. ANTHEMS

Enough of the text of each is quoted to show the reason for its being chosen, if that is not sufficiently clear from the title.

V. HYMNS

When the hymn may be unfamiliar to some, or when the first line might fail to suggest the subject of the hymn, some further lines are quoted.

(The Presbyterian Hymnal is used.)

VI. SERMON

The text is given, and the main direction of the thought is indicated where that seems desirable.

VII. ORGAN INTERLUDES

An organ interlude of about sixteen bars in length is played

(a) after the announcement of the Psalter and before its reading; this gives the congregation time to find the Reading, while still preserving the continuity of the Service.

(b) after the General Prayer, before the sentences preceding the taking of the offering; this effects the transition from the mood of the Prayer to movement incidental to the taking of the Offertory.

These also are in the mood of the service although never obtrusive or too loud, lest they disturb the mood created by the preceding prayer. The same restriction as to volume applies to every "Amen" after a prayer or after the "Benediction."

VIII. ORGAN PRELUDE AND POSTLUDE

Whenever an Organ Prelude and Postlude has a title or sub-title which reveals its connection with the central thought, this title or sub-title is given, in English; in any case the organ numbers are in the mood of the service.

SOME GENERAL NOTES ON THE PLAN OF LISTING

1. In Service I the Order of Service used in the Brick Church is given in full. In the succeeding services such invariable headings as "Call to Worship", "Prayer", "Gloria Patri", "The Doxology", "Presentation and Consecration", "The Benediction", "Choral Amen" are not repeated.
2. The numbers in parentheses are not printed on the Bulletin; they form a part of every Service, however.
3. The opening hymn in each Service is listed, in this book, as "Processional"; the closing hymn is not listed as "Recessional" (although it is sung as such), but is simply listed as "Hymn".
They are so listed because, of course, their use as Processional and Recessional will depend upon such factors as the architecture of the church and the preference of the worshippers.
4. The number of each hymn is not given in the Services in this book, since different churches may use different Hymnals; the number is, of course, always given on the regular Sunday Bulletin.
5. The texts of the Anthems are not printed in full in the Services in this book; they are, however, always printed in full on the Sunday Bulletin. This makes their meaning consistently clearer and enhances their significance greatly.
6. It will be seen that the Order of Service is sometimes varied by the introduction of an additional Choral Response, or an Anthem sung by the Youth, Young People's or Boys' Choir.

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PART I

THE CHURCH SERVICE

THE CHURCH OF TOMORROW

This is a revolutionary age. The statement is so commonplace that we are apt to forget its implications. Our world is on the merry-go-round of events and revolving at a rate of speed that must make dizzy even the professional apostles of change and experiment. We are the uncertain generation, knowing not what a day may bring forth. Of one thing only are we assured, and that is that all things about us, social orders, states, governments, industries, all things are in motion.

Now this situation cannot but affect the thought of the Christian minister and the program of the Christian Church. Questions arise on every hand: What of the world of tomorrow? Will there be a Church? And if so, what of the Church of Tomorrow? How can we prepare now to meet that world and to serve that Church?

There will be a deluge of prophetic answers to these questions in the coming months. It should be kept in mind, however, that the wisdom and the value of the answers depend not upon the boldness of the prophetic vision but upon its honesty—the extent to which the prophet keeps close to the abiding character of human life. The Church of Tomorrow will be made up of people, human beings; they will attend it, they will support it, they will administer it. The Church can succeed only if it ministers to the abiding character of mankind.

Now history is not silent as to what this abiding character is. We have a rather complete record of ancient Greece, and we know that she was not a stranger either to revolution or to periods of change. One by one her civilizations rose and fell, Crete, Troy, Mycenae, Sparta, Athens; each had its little hour upon the stage and then was heard no more. In every instance today was succeeded by tomorrow. But the tomorrows had their link with the days that went before them. "Today, standing on the ruins of Mycenae, one sees in the little village below a modest Christian Church. Grandeur is gone; simplicity and consolation remain. Civilizations come and go; they conquer the earth and crumble into dust; but faith survives every desolation." (Will Durant, "The Life of Greece," page 22)

Faith survives every desolation! This is the fact which a church, debating revolution and wondering about tomorrow, should keep steadily in mind. It ought to be written on the door-posts of the study of every minister and bound as a frontlet before the eyes of every church officer. Faith survives every desolation.

Let us confess that not one of us knows what kind of world will be here tomorrow. Emotional instability, social discontent, political restlessness, moral relativity, intellectual confusion, have been so bred into us by our education and environment that they are now ingrained and deep-rooted. He would be a brave man who professed to see the outcome of it all. Of one thing we can be sure; man will remain *anthropos*—an upward-looking creature. The new generation, like the generations before it, confronted with the unfathomable

mysteries and the chaotic complexity of the seen and temporal world, will turn to the Unseen and the Eternal. Man will need and man will seek the life of faith.

This fact makes clear the opportunity and defines the responsibility of the Christian Church. In an uncertain age there need be no uncertainty as to her task. Her primary function is that of worship. The Church of Tomorrow must be the Church, God's House, in which, through the ministry of the Word and the Sacraments, His revelation is set forth, His voice is heard. The Church must be the holy place where, like Isaiah of old, men may open their eyes and see the Lord, high and lifted up, His glory filling the temple.

Here, then, is the answer to the question, "What must the Church do to be saved?" There will be other answers. The claims of the prophetic church will be set forth. Let no one make light of prophecy. The Old Testament needs the rich content of Isaiah and Hosea, Jeremiah and Amos. But the Old Testament reveals that there were both true prophets and false prophets, and the latter greatly outnumbered the former. The false prophets brought their calling to such a low estate that Amos refused to be called a prophet. He would have nothing to do with the clever fellows who played upon the prejudices and emotions of men, winning their applause while betraying their lives. The discernment of Amos is an eternal warning to the Church. Beware of those who say, "Lo, here," and "Lo, there." Beware of those who claim prophetic authority. With what sorrow we are now learning the lesson! The superficial character of many of the so-called prophetic utterances of the Church in the decade of the 1930's is now made clear by events taking place on all the seven seas and on each of the six continents.

And the claims of social reconstruction will be set forth. The Church will be urged to lead a crusade, to solve the social problems of mankind. Doubtless the Church will be able to help, but churchmen should recognize that so far the Church has refused to tackle her own social problems, let alone solve them. If the Church wishes to lead in the solution of social problems, it might be well if she would resolutely and courageously begin at home. In so doing she will learn much of responsible thinking, responsible speaking, and responsible acting.

The Church, then, may do more than provide worship. She may discover a rich vein of prophetic insight and she may wield her influence against social wrong. But this much is certain, she can do neither of these things unless she first worships. The matter has been stated with finality: "When the Church recovers a sense of the Living Presence of God and actually worships in that Presence, the Church will be able to transform the world . . . Only through worship can the social gospel come to power. It is the only dynamic to make men willing to be just." (Albert W. Palmer, "The Christian Century"). The primacy and the urgency of worship are the facts to be kept constantly in mind.

In the news room of a short wave radio studio that broadcasts daily news reports to the enslaved nations of Europe, there is a sign on the wall for reporters and commentators to read: "Is what you are writing and saying worth the risk of a man's life to hear?"

Must the Christian Church be enslaved and persecuted before its ministers and officers acquire a similar urgency in regard to what is said and done in the service of worship on Sunday morning?

Worship is the heart of the Sunday morning service. It is not something added, tied on to a sermon. Picking out a hymn or two, telling the organist and choir to sing some hymns they like, as the minister rushes into the pulpit to deliver the discourse on which he has spent the greater part of the week, are not adequate preparation for worship. Neither is the casual selection of the psalter and the scripture lesson, or the offhand organization of the pastoral prayer. Yet this kind of preparation is all too common. Is it any wonder that in many churches the worship of God is lacking in content, in conviction, in elevation, in power, and that multitudes of our contemporaries find that what is said and done in the Church is of so little importance they will not risk an hour, let alone a life, to hear it?

There is not a theater that would dare to open its doors if the actors read their lines with as little feeling for their meaning, as little sense of the significance of what they are doing, as the scriptures and prayers are read in many churches. There is not a radio program on the air that would insult its listeners with the disjointed planning that is given to many a church service.

The first requirement, then, for the Church of Tomorrow is to recognize that the service of worship demands the best, the most careful preparation of every minister. Let him have a sense of the greatness of his calling. Let him catch again the vision of Isaiah, the Lord high and lifted up. "The spirit of the Lord is upon me because He hath anointed me to preach . . . to heal . . . to deliver, to give sight." If the worship of the Christian Church is vital, thrilling, inspiring, the Church lives. But if it is heavy, if it lags, goes haltingly or fails, the Church stumbles, falls, and eventually dies.

WORSHIP AN ART

The title of this section is a familiar one. It is to be found in many books and many magazine articles. When it comes to the service of the Church, the minister should think of himself as an artist and of what is done as an art, obeying the principles, conforming to the qualifications of great art.

But what are those principles and qualifications? The first and obvious one is that any genuine work of art must have something to say; there must be a subject, an idea; there must be content. And the second and equally obvious one is that there must be something with which to say it; there must be a medium or instrument of expression. There must be form as well as idea, structure as well as content.

The subject matter of the arts has to do with the imaginative, the emotional, the moral and spiritual life of man. The form and structure of the arts depend upon the material instruments that are utilized. The arts avail themselves of material things to shadow forth immaterial and spiritual things. What differentiates one art from another is the instrument with which the spiritual subject is expressed. Music is the expression of the imagination in terms of rhythm and sound. The composer transfers the imaginations of his mind into symbols which the orchestra, using woods and strings and brass, translates into the "Eroica" of Beethoven. The painter, through the medium of canvas and pigment and oil, gives us a portrait of Napoleon. What one artist did with music, the other artist does with painting.

Worship is an art in that, like the other arts, it has something to say about the spiritual life of man and, like them, it utilizes material instruments to say it. The subject of worship is the whole believing, feeling, thinking, hoping life of mankind. One might paraphrase the words with which Conrad describes the task of literature. He says that literature "speaks to our capacity for delight, for wonder, to the sense of mystery surrounding our lives, to our sense of pity and beauty and pain, to the latent feeling of fellowship with all creation—and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts; to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn." All this is the task of literature but it is also the task of worship.

Where worship goes beyond literature is that always its major idea must be God and the relation of man's life to God. The fact of God's Being, the fact of His revelation in the Scriptures, in Christ, in history, through the Church—all these constitute the great themes of worship. Worship summons man to see himself, his world, his purposes, his fears, his illusions, his joys, his solidarity with the dead, with the unborn, with the living—to see his whole believing life in the light of the will and love and purpose of God. "Son of man, stand on thy feet and I will speak to thee." There is the grand idea of worship, man facing his Maker, and in the acts of adoration and praise, of humility and silent listening, understanding the significance of his own being and achieving for the moment the full height of his stature.

Just as worship uses the ideas common to all the arts and relates them to God, so it uses the media of all the arts, architecture, painting, music, drama, literature, the spoken word, and consecrates them to the service of God.

Too often Protestant churches have neglected this opportunity. They have tended to over-emphasize some media and neglect others. A lecture or a sermon often has been the chief instrument of prayer and praise. Historically this is understandable. Our American churches grew up in an age of expansion, a frontier age, an age of scarcity and want, when the barest structure and

the simplest forms sufficed. As the pioneer age passed and scarcity gave way to plenty, as the cultural life of society became more rich and varied, the churches were slow to change their habits. They clung to cherished prejudices and made light of the arts. The criticism was that the arts made a show of worship; they represented insincerity, hypocrisy, artificiality and superficiality. This thinking was carried to such an extreme that in some circles only an ugly building, extemporaneous services, crude and spontaneous speech, and bad music fulfilled the scriptural injunctions of genuine worship.

Well, surely the Church must beware of artificiality. But then, so must every other art. Insincerity is bad in any of the arts. Not even the theater can afford to be theatrical. If so, it is bad theater. The ancient habits were right in stressing sincerity. But sincerity is not primarily a matter of form; it is a matter of honesty and depth of feeling. What determines form is the wealth and depth and variety of ideas. One can be as sincere with an African tom-tom as he can with an organ, but the organ has the capacity to utter more than a tom-tom can utter.

This is the fact that is neglected by so many of the unthinking critics of liturgy and ritual. They remember the Pharisees who made broad the borders of their garments, and they come to the conclusion that any use of garments is therefore Pharisaical. They forget that a man may be a Pharisee wearing a red necktie and tan shoes, and that his preference for these articles of clothing does not in itself render him more genuine or devout.

So the question of whether or no the Church uses the arts is not a question to be decided on the basis of hypocrisy or superficiality. It is a matter to be discussed in the light of the ideas to be conveyed. It is a question of variety and depth of meaning, a question of intelligence and feeling. The arts make possible a great awareness of and sensitivity to the whole spiritual world. The reason the Church should use them more and more is that in so doing the Church will increase greatly the reach, the scope, the power, the vitality of her message. It is only through the arts that the great mysteries of the Christian religion can be set forth. It is to them that faith, weakened by an over-zealous literalism, must turn if it is to survive the enlightenment of the common man.

The matter can be summed up briefly. The Church should not be theatrical, but it should be good theater. Only as it is good theater can it adequately set forth the greatest of all dramas, the revelation of God and the life of Christ and the life of man.

The Church should not be an art gallery, but it should use color and, it may be, murals, carvings and stained glass to stimulate the imagination and devotion of its people. Let a man sit before the masterpiece of John LaFarge, the painting of the Ascension in the Church of the Ascension in New York, let him gaze upon it, wait patiently before it, and then let him examine himself whether or no he has not felt the Divine Presence.

And the Church should not be architectural, but it should be good architecture. Surely they are right who cry out that flying buttresses and lecterns and pulpits and chancels will not restore the glory of a faith departed. That is true, but that does not mean that good architecture, beauty in a building, will not more adequately express a faith whose glory remains. One of the greatest crimes of churches and church committees is the wholesale waste of their substance on bad architecture, an insult to man and an act of irreverence toward God. Let a man enter St. Thomas's Church or The Brick Church in New York City, the one a perfect example of Gothic, the other a beautiful expression of that Renaissance-Greek Revival architecture which was beloved in colonial America, let his gaze wander down the broad center aisle to the chancel: there is the lectern where the Word is read; there is the pulpit where the Word is spoken; there is the table, the altar where the Word is broken; there is the cross where the Word was given.

Increase of awareness, greater depths of feeling, greater riches of meaning—these are the contributions of the arts to worship. They enable the Church to appeal to the whole being of man, heart, mind, soul, and strength. They speak to all his faculties, make him alive in every part, and carry him to the Divine Presence for the Word that will breathe into him the breath of his eternal life.

There is a further word to be added. Even as the ideas of the great arts are the positive, affirmative, and constructive ideas, so, if Christian worship is to be strong and virile, it must shadow forth the great affirmations of the human spirit; it must be positive.

When Maxwell Anderson was speaking of the theater and confessing that he derived from it the only religion he had, he said: "The theater is a religious institution, devoted entirely to the exaltation of the spirit of man. It is an attempt to prove that man has a dignity and a destiny, that his life is worth living." If that can be said about the theater, how much more should it be possible to say it about the Christian Church: She is devoted to the exaltation of the spirit of man.

One of our contemporary difficulties is that many a modern church exalts neither God nor man. One might attend worship service after worship service and never learn that man has a dignity and a destiny or that his life is worth living. What is emphasized is the failure of man, the problems of man. These problems are discussed Sunday after Sunday—race, war, industry, race, war, industry. The result is that worship is depressing. Men and women do not receive from modern religion an interpretation of human life that is any more elevated or inspiring than that which is received from modern literature. Van Wyck Brooks describes the latter as follows: "The temperamental cards of our time are all stacked in favor of despair . . . It seems as if our writers passively wallowed in misery, calling it fate, as if the most powerful writers . . . were bent on proving that life is a dark little pocket . . . The genius that has molded the mind of the present is almost wholly destructive,

and even where, as in many cases, these writers are fighting for social justice, they still picture life as hardly worth the trouble of fighting for it. This mood of incredulity and despair has penetrated millions of minds and one finds it in the most unexpected places."

Might such a statement refer to the Christian Church, in which many ministers conceive it to be their duty to shock people each Sunday morning, in which worship is regarded as a kind of irritant to be placed under the skins of the complacent congregation each Sunday morning? Doubtless the congregation is complacent. Most human beings are, ministers as well as laymen; we all have a tendency to go our way, thinking our comfortable thoughts, and thanking God we are not like the rest of men. Yes, all of us have a tendency to be complacent, and we ought to be willing to face life's problems. They should be discussed. But they should be discussed in the light of God and His purposes, not alone in the light of man and his sins. Life should not be left for anyone a problem. In the act of worship it should become opportunity, great, glorious, and golden. To do that worship must strike the positive note, the great affirmations, the great faiths, the great creeds, God's goodness, God's love, God's power, God's justice, God's mercy, what is right with the world rather than what is wrong with the world. One story of a man laying down his life for his friends does more to eradicate human greed than a thousand laments on selfishness.

Worship as an art, then, demands affirmative and positive ideas.

FREEDOM AND ORDER

The Church has talked of freedom and order for centuries. They represent fiery steeds, each of them needed, yet mutually hostile to one another. And because of their hostility, pulling apart, flying off to opposite poles of the compass. But the Church knows she must somehow put them into harness, yoke them together, and cause them to go in the same direction. How can it be done?

The Church needs freedom. Without it she can never respond to the inspirations of the Holy Spirit or minister to the changing life of a changing world. Her ministers need freedom, if for no other reason than that they need the stimulus and responsibility which freedom alone can give. Each must have the liberty to find out and to give his message in his own way. "The wind bloweth where it listeth . . . And thou canst not tell whence it cometh and whither it goeth; so is every one that is born of the Spirit." Surely there is no final or fixed ordering of the ways of God to men or the ways of the Spirit with men.

And yet freedom is not enough. The Church needs order as well. Paul discovered it early in the life of the church at Corinth. The members of that church over-emphasized freedom. They prophesied and talked in unknown

tongues. But the result, according to Paul, was babbling, not enlightenment; there was a lack of edification and understanding. So while he thanked God he could speak in tongues more than all of them, yet he said: "In the Church I had rather speak five words with my understanding, that by my voice I might teach others, than ten thousand words with an unknown tongue." He then went on to point out the folly of this babbling, the bad impression it made on those without the Church. And he ended up by saying that God was not the God of confusion: "Let all things be done decently and in order."

Perhaps Paul has given us the clue to the relationship between order and freedom, the clue to indicate where freedom leaves off and order begins. Paul said the Church existed for edification; it had something to say to those within and those without its walls. It was the duty of the Church so to order itself, so to discipline itself, that both those without and those within could understand what the Church was saying. The moment you begin to teach others, that moment your freedom has begun to be limited. You must master a language, forms of speech, manners, conduct, which others can understand.

Now this is the basis of all liturgy, all orders of worship, all ritual. These things are an attempt to provide Christians with such language, forms, and manners, that the great ideas of Christianity may be edifying. One of the weaknesses of Reformed Christianity is the lack of these things, and one of our great needs is the discovery of common speech and a common order of worship, the acceptance and the establishment of it in our various churches. The need is not to destroy freedom by over-emphasizing order, but to give to order such recognition that we may have both order and freedom and be saved from confusion and from want of edification.

Such an order as the following is suggested for consideration:

ORGAN PRELUDE

PROCESSIONAL HYMN

CALL TO WORSHIP AND INVOCATION

PRAYER OF CONFESSION

(The congregation seated and bowing down)

THE ASSURANCE OF PARDON

THE LORD'S PRAYER

CONGREGATIONAL RESPONSE AND PSALTER

(The congregation standing)

Minister: Now bless the Lord our God.

Congregation: And praise His glorious Name.

Minister: O give thanks unto the Lord for He is good.

Congregation: For His mercy endureth for ever.

(Then shall follow the Psalter of the morning)

GLORIA PATRI

ANTHEM

FIRST SCRIPTURE LESSON

CHILDREN'S SERMON

HYMN

SECOND SCRIPTURE LESSON

PRAYER The Minister shall say, The Lord be with you.

Congregation: And with Thy spirit.

Minister: Let us pray. O Lord, show Thy mercy upon us.

Congregation: And grant us Thy salvation.

Minister: O God, make clean our hearts within us.

Congregation: And take not Thy Holy Spirit from us.

(Then shall follow prayers led by the Minister)

OFFERTORY

PRESENTATION AND CONSECRATION

(The congregation will stand and sing the Doxology)

SERMON

HYMN

(At the conclusion of the hymn, the congregation will be seated and remain in silent prayer until the benediction and choral amen)

BENEDICTION

CHORAL AMEN

POSTLUDE

Note: The children of the Church School attend the worship service, through the children's sermon. They go to their classes, marching out in procession behind the youth choir, during the hymn following the children's sermon.

The order of worship here printed does not profess to be the final answer to this problem. If it has anything to commend itself, it is, first, that it was derived from and shaped through the freedom of contemporary experience, and second, that it represents an order that has been in wide use throughout historical Christianity. It uses the roots of the past to give vitality to the faith of the present. This fact of contemporary experience is to be kept in mind in regard to all the services in this book. They are not theories about worship; they are records of the practice of worship.

The order was discovered through freedom. The church in which it was first used was a Congregational parish in a mountain valley that had a population of approximately four hundred people. The persons who attended the services regularly were average Americans in their education and average Protestants in their religious illiteracy. They knew little of the doctrines, the teachings, the order, the language of the Christian faith. The one exception was the hymns. This was a singing community and a singing congregation. The most was made of that fact. Indeed, at the beginning the hymns and the sermon were the sum and substance of corporate worship.

And here freedom entered. It soon became apparent that more than hymns and sermons were needed. Something was lacking. The worship of God was capable of more vigor and strength and meaning than it possessed. Could the services of worship be improved, and if so, how?

In attempting to answer that question there was guidance by a very wise and kindly Providence. There were no surplus funds in the church treasury. It was impossible to buy books on the psychology of worship or to pay the expenses of experts who would tell us how to make worship "meaningful". Heads, materials, and equipment that were at hand had to be used.

Fortunately almost every church has on hand vastly greater resources for worship than its minister and officers realize. What is lacking is the determination to use freedom in sifting and appropriating these resources. And let it be emphasized what freedom is. Freedom does not mean the right to do what you want to do. In God's world, a moral world, no man ever can have that kind of freedom. Freedom means the opportunity to do what one ought to do; it means the opportunity to choose the best. But how does one know what is the best in worship? Why, test it out, try it! Watch what it does to a congregation! Is it satisfying, emotionally, intellectually, spiritually?

Making this test, the first thing that freedom revealed was the importance of the Bible. Of course the Bible always had been in the church. It was on the pulpit and used regularly, meaning that there was the habit of reading from it each Sunday morning. But now the Bible became more. Actual experience demonstrated that it contained an elevating word, a thrilling word, to men. Observation revealed that the reading of the Scriptures was one of the most vital parts of public worship.

There was not sufficient knowledge of church history to recognize what a tried and approved position the reading of the Word had in the historical orders of Christendom. What was clear was that the Bible made Christians aware of the Divine Presence. In its speech, men and women heard the voice of God. So the scripture lesson was selected with more care and more attention was given to its reading. Eventually two lessons were used in the service, one from the Old and one from the New Testament, the one complementing and enriching the other. These were in addition to the responsive reading from the Psalms.

The next thing discovered was common prayer. Country services are cosmopolitan affairs. The rich and the poor, the young and the old, the haughty and the humble, the industrious and the lazy, the attentive and the wandering, all are there. To bring their minds and spirits together and keep them together is no slight task. It was evident that common acts such as the saying of the Lord's Prayer together did something for a congregation. Barriers were at once broken down. Familiarity with a common language made them familiar with each other; a unison ritual act united them before their common Lord.

The search for a common language also was guided by a kind Providence. Because of lack of money it was necessary to use what was on hand. In the hymn book were found some of the abiding prayers of the Holy Catholic Church—the prayers of general thanksgiving, of general confession, of intercession, prayers for our country, collects from all the centuries of Christian faith. From time to time one of these prayers was used in the service. As the congregation became more familiar with them, they began to provide a common language for worship. Thus trial and error led the minister and the people in the way of the historical church.

One of the consequences of this experience was the discovery that there was a natural and normal sequence of ideas and acts in the worship of God. Worship moved from praise to confession, to pardon, to thanksgiving, to instruction, to consecration.

An essential qualification of common worship is movement. The ideas that are uttered must not become merely a monotone of repetition. In music the composer states his theme, develops it, and then restates it. The same variation and movement should be found in worship.

Two criticisms are to be made of many services of worship: first, that they are lacking in clear and definite ideas; and second, that even where there are ideas, the services fail to move from one to the other. One sees this fault in some of the most common forms of worship. A service will begin with the Doxology, a note of praise. It will continue with an invocation, a prayer of praise. There will then be a hymn, a hymn of praise, and finally a Psalm, a Psalm of praise. Well, surely thanksgiving is one of the important themes in

worship, but it is not the only theme. A congregation ought to have a sense of moving from idea to idea. This is the convincing thing to be said for the tested movements of historical Christian worship. They make headway; they move on to something else. That very development makes possible a vigor and vitality that otherwise would be lacking.

The need for further congregational participation led to the inclusion of the versicles and the responses before the psalter and the pastoral prayer. It was found that whatever brought the people into the service and made them a part of the acts of prayer and praise was an aid in corporate worship.

And here there is opportunity for Protestant churches to catch again the vision of the Reformation era. One aim of the Reformation was to restore the service to the people. Public worship was corporate worship, common worship; its glory was the participation of the worshippers.

In contrast to this, we have often made it the minister's worship, treated it as his service, the prayers as his communion with God. In theory we have made light of an infallible priesthood, but our practice has tended to permit the minister to pursue any fancy or vagaries he may have on the subject of worship and to neglect the participation of the congregation and the historic experience of the Church.

Let us take pains to keep our two steeds, freedom and order, pulling together. There must be an opportunity for the minister to construct and order the worship of the parish. Only by such freedom can he adapt the church service to the living issues of the present. Yet in exercising this freedom, he must see to it that he does not set up a new form of personal priestcraft. He must keep within the bounds of corporate worship, remembering the historical orders and experience of the Church and remaining sensitive to the highest canons of taste and feeling.

"IMMEMORIAL RITES"

In his chapter on "The Means of Grace" in his volume, "Christian Doctrine," The Reverend J. S. Whale speaks of "the immemorial rites of corporate worship," the suggestion being that corporate worship is not limited to the contemporary inventiveness or the sociological or esthetic experience of the minister.

Doubtless there are ministers who possess such riches of soul and spirit that by themselves they can frame a service of common worship. But the record of the average church indicates that such personalities are very few. The great majority of men are inadequate to such an assignment. If worship, then, is to be freed from the psychological and esthetic limitations of the minister, we must enter the larger and freer realm of immemorial rites, those rituals and liturgies that have been tested by time and proven themselves timeless.

This is the way of combining both freedom and order. Too often the matter is put the other way, the intimation being that once we have cast off the liturgies of the past, we are free men. But practice does not bear out such a contention. Deprived of that larger experience, most men are fettered by their limited wisdom. The area of true liberty always demands the larger world, the greatest possible experience. And the best advice for any minister who wants to know the freedom of Christian worship is to urge him to roam abroad in the great liturgies of Christendom.

Fortunately there is a well-defined movement among contemporary Christians to regain this lost liberty. The Book of Common Prayer of the Protestant Episcopal Church needs no comment. For four centuries it has held high the ideal of corporate worship. The Methodist Church in the last edition of its hymnal has made available for its own people the best of this proven order of public prayer. Since 1906, the Presbyterian Church in the United States of America, thanks to the labors of Henry van Dyke and his fellow committeemen, has had available an excellent Book of Common Worship. More and more it is being used in Presbyterian churches. More recently there has come from the Church of Scotland the Book of Common Order and from the Evangelical-Reformed Church the Book of Worship and the Handbook. What is significant in all of these developments is that the Reformed churches are recovering the historical riches of prayer and praise, utilizing treasures of devotion too often forgotten, and finding in these immemorial rites enlarged freedom, a new spiritual vitality and a new visible unity.

THE ECUMENICAL CHURCH

The ecumenical church constitutes another great argument for "immemorial rites." The contemporary ecumenical movement cannot attain its goal without clearer forms of common worship. Nothing compares with them in making Christians one, despite the barriers of sect and denomination.

One of the happy experiences of summer life for many church people is the Sunday night sings at which the whole community gathers. Everyone joins in and no questions are asked about denomination or creed. If we stopped to define our doctrines or expound our beliefs, we would be divided into warring camps. Fortunately we praise the Lord with a common language instead of arguing about Him.

There is wisdom here for the Church at large. While the best order for the common worship of a reunited Protestantism is yet to be discovered and agreed upon, there is, however, an opportunity for all of us to feel our way toward a fresh and more effective use of a common religious speech and language.

That such speech and language will in many ways follow the kind of universal order indicated in these services hardly can be questioned. This worship

service was first used in a rural town among people of few intellectual advantages. Later it met the needs of a cosmopolitan summer congregation. Still later it was transferred to a boys' school which had a Unitarian headmaster and worshiped in an Episcopal Church. Still later it served the privileged people of a prosperous urban community. The catholic appeal and universal adaptability of this order have abundantly demonstrated themselves.

Recently I returned to the congregation where it was first used and where two succeeding ministers have continued to make it the instrument of their spiritual leadership. The church is crowded on Sunday mornings in summer. The popularity is due to the fact that Christians of many varieties of training can feel at home in the service. They are all there, Methodist, Episcopal, Baptist, Congregational, Presbyterian. On one recent summer Sunday morning, the organ was played by a Roman Catholic, the sermon preached by a Methodist, the service conducted by a Congregationalist, and the appeal for church support made by an Episcopalian. There is the ecumenical movement in fact as well as in theory; the Holy Catholic Church is a reality.

The days of the individualistic churches and individualistic ministers are numbered. Doubtless in the future there will be room for a few of them, and the Church must be broad enough to accept and credit them. That is part of our heritage of freedom. But the demand will be for churches where all may feel at home.

Christianity is confronted with a population that is once more on the march. Church members are migrating from industry to industry, from town to town. Common forms of corporate worship would enable them to feel at home regardless of the church or community in which they find themselves.

And what our nomad industrial populations are learning, the men in the Army also are learning. Here is a quotation from a United States Army chaplain: "In the Army . . . I have found that some liturgy is necessary to draw both the young men from liturgical and non-liturgical churches to the hour of worship. They want to know that it is not just another lecture but is a divine service . . . I cannot but feel that we have failed these young men by not giving them more of the beauty of worship." (Monday Morning, September 28, 1942, Chaplain Herbert M. Houston, U. S. Army.)

The Protestant churches have everything to gain from better forms of corporate worship. It may not be possible for the various denominations to work out a single form of government or a final and acceptable statement of doctrines within the immediate future. This fact, however, should not permit us to continue to accept a disunited church. We can begin to bring in the church universal. We are already using common hymns. We already accept common prayers. Let us go further and secure a common order through which Christians of many shades of opinion can seek a common God.

THE MINISTRY OF MUSIC

At the same time that the order of worship was growing and developing in this mountain parish, the choir began to take its place in the life of the church. At the time there were no guiding theories about the power of music or the use of the fine arts. It was a matter of discovering through the experience of worship that the choir and the organist are a fundamental part of the ministry of the Church. It was a practical problem that confronted us. The hymns played a large part in the service. If the congregation was to sing well, there had to be leadership. The choir provided it.

So a choir began and it became a success almost from the beginning. There were two obvious reasons for it. The first and lesser reason had to do with the order of worship. In that order the choir had a valuable part. The dignity and significance of worship were held high. Participating in it, even the lowliest choir member might feel he was sharing in something that was momentous.

As though to illustrate this theory, a man soon came forward to help. He was one of the leading citizens of the village but not noted for either piety or churchmanship. Yet he was singularly honest about the church and about what he was doing and why he was doing it. "I need and this town needs the Church. Something is being made out of it. I want to help." And help he did from that day until he was struck down by a fatal illness. The moment the Church takes her task seriously, that moment men take her seriously and offer their aid.

But the second and the greatest reason for the success of the choir lay in the talents and abilities of the minister of music. She was one of the local school teachers who proved to be a genius both in her knowledge of music and in her handling of people. That was as it should be. It takes both qualities, musical proficiency and ability to handle people, to make a good choir master.

And let us not mistake it: the success or failure of the music of a church depends upon the minister of music. An adequate budget appropriation is helpful. But hundreds of churches are paying out good money today and getting poor music. Congregational interest is good. Even a music committee may not be a positive hindrance. Someone once asked the Reverend William P. Merrill, then pastor of The Brick Church, what the duties of the music committee were. He replied, "To let the choir master alone and see that everyone else leaves him alone." Any good work in church music requires a personality that can lead and inspire.

During the season of 1941-42, the Philharmonic Symphony Orchestra of New York had a number of guest conductors. The appearance of Sergei Koussevitsky in this role long will be remembered. As Olin Downes, the music critic of The New York Times, wrote of it afterwards, "The best orchestra in the world in the last analysis is no better than its leadership. What the season has revealed is that an orchestra responds for good or ill to

its leader." . . . Under Mr. Koussevitsky's direction "the men were not commanded to play, but released to play."

Not "commanding but releasing"! Surely here lies the secret of great leadership, whether of orchestra or choir. Mr. Downes went on to say that it was the job of an orchestra management to find such a leader.

Well, it is the job of the church management to find such a leader of the Church's music. Of course the great choir masters are like the great conductors, few and far between. Ministers who have them as colleagues are highly privileged; they ought to thank God and take courage. And ministers who are not so fortunate ought to pray daily that God would send them such a blessing. The prayer is a necessity. No school has yet been discovered that knows how to create this kind of man. This ability seems to come not out except by "prayer and fasting." And all of us ought to pray that God will open the eyes of the young men and women, that more laborers of high skill and character will be sent into this vineyard. The harvest truly is plentiful. Sacred music as yet is one of the little realized opportunities in the Church.

We will have to stress the importance of this ministry in the coming days. All of the churches will be affected by the changing economic life of the country. We will be asked to do more with less, and almost the first act of all church officers reducing their budgets will be to question the music. Can't the church budget be relieved of this item? Is the music necessary?

Well, the question of need is a difficult one. What does the Church of God need for worship? Surely the Church is not dependent upon a choir. There have been periods in church history during which there was not only no choir but no organ, no formal music of any kind. But then, the Church is not dependent upon a minister. There have been periods when the head of every household was his own priest. And the worship of God is not dependent upon a sanctuary. There have been times in which the Christian Church worshiped in the homes of its members. Need depends upon the standard, the quality of service, one wishes to maintain. Lear said something like this to his eldest daughter, who told him that he needed neither fifty, nor twenty-five, nor ten, nor even five attending knights:

"Allow not nature more than nature needs,
Man's life's as cheap as beast's."

There is the word: "cheap." The question is, how cheap do we wish to make the service of the Church? It can be made very cheap; it can be made tawdry. But let us not imagine that we will glorify God in so doing. A service without a good choir will be much more inadequate, much less moving, much less thrilling, than a service with it.

And before the time comes to meet the laymen, ministers ought to clarify their minds on the importance of this ministry. What is the ministry of

music? What does it do? Well, of course, there is the routine contribution. The choir and the organ lead to the congregation in worship and the singing of the hymns; they provide the responses, the anthems. But the service is much greater than this. Every minister who has shared the ministry of a good choir is aware of it. He knows how often, when a service has begun to lag, an anthem by the choir has picked it up, set it on a high plane again, carried it forward. He has read the scripture and preached the sermon the better because of that anthem. And he knows that many times it was an anthem or a response that redeemed the entire service. The congregation went home remembering a prayer that had been sung more than one that had been spoken.

Who can listen to the opening recitatives of the "Messiah" or to the moving words of the oratorio "Elijah" without sensing that the singer is a preacher of the highest order, revealing divine mysteries and uttering the very word of God?

The importance of the choir is particularly true in the special services of the Church. On page 84 of this volume will be found the order for the dedication of the new Brick Church in April, 1940. The choir that day, besides the responses and hymns, had two magnificent anthems, "How Lovely is Thy dwelling place," and "Great and glorious is the name of the Lord of Hosts." The dedication required the presence of the ministers and the Moderator of the Presbytery, but in an equally real sense it required that ministry by the choir. There hardly could have been a dedication without it.

And this applies also to the service of Holy Communion. On page 97 you will find the order used in the candlelight service on Maundy Thursday. The observation of the sacrament follows the form prescribed by the Presbyterian Book of Common Worship down to the Sanctus. At this point minister and people are silent and the choir takes up the Eucharist with the Sanctus of Gounod. Few of us who share in that service ever will forget it. We are indeed set down in heavenly places. "Therefore with angels and archangels and all the company of heaven, we laud and magnify Thy glorious Name, evermore praising Thee and saying: Holy, holy, holy, Lord God of Hosts; Heaven and earth are full of the majesty of Thy glory. Hosanna in the highest. Blessed is He that cometh in the Name of the Lord. Hosanna in the highest."

No, one cannot speak of this ministry lightly. It is an integral part of the worship of the Church. It must be retained and improved if the Church is to render its fullest service.

THE MINISTERS OF THE CHOIR LOFT AND THE PULPIT

If the pastor and the minister of music are to play their much needed parts in the life of the Church, there must be the closest kind of collaboration

and mutual confidence between them. The whole tone of the service will depend upon their teamwork.

The first thing for each of them to understand is that each of them is human. One often hears of a minister or a church officer complaining of the "concert psychology" of the man in charge of the music. "He doesn't care at all about the worship or the sermon. All he wants to do is to show off his organ or his choir on Sunday morning." Some laymen and some ministers are inclined to accept these generalizations as absolute; a choir master is temperamental.

But they very well might hear an organist complain of a minister. "He has no sense of worship. He never knows what he is going to do until he gets into the pulpit. He disregards the printed order of worship and launches out on some bit of extemporizing because he feels like it. It would require the Angel Gabriel and the prescience of all the other musical angels to play a service for him."

So recriminations are possible on both sides. It will be helpful if we recognize that both ministers are human. Each of them may have a temperament. Musicians are not more temperamental than ministers, and neither of them has any monopoly on concert psychology. There are times when all of us like to show off.

To this initial understanding of our common humanity might be added a few fairly well tested rules of procedure. The first is that the minister is the commanding officer in a church. He is given that position not only by church law but by common sense. In every organization there must be a head. In services of worship there must be someone who will have ultimate responsibility. It will be up to this person to see that all the parts go together. This person is the minister.

Ministers will bear this burden of authority according to their disposition. Some will be very confident, will be sure that they know enough to manage everything, and will want to run the entire service in their own way. Others will be very humble. They even may have an inferiority complex and will seek to dodge their responsibility, thus permitting someone else, usually the most aggressive person on the staff, to dominate the service. The ideal would seem to be somewhere in between those two extremes. The important thing just now is for us to perceive that the commanding officer must have a clear vision of the service, of the ideas it is to shadow forth. He must have a feeling for its rhythm and timing and some understanding of the effectiveness of its parts, including the music.

And here let us face a grave shortcoming in the preparation for the ministry. The service of worship is the one thing which every minister must conduct almost every Sunday for the rest of his life. Alas, it is the part of his training that receives almost the least attention. Somewhere he may hear a

lecture or two on worship, but when it comes to hymn tunes, anthems, oratorios, when it comes to the use of music and ritual in the service, there is little, if any, competent instruction.

The men of the air force used to complain that the officers of the regular army had no conception of air power, its strategy and use. A similar charge might be made by organists against the clergy. It must be extremely difficult for a choir master to find himself yoked in the service of the Church with a man who has no feeling for music and is utterly ignorant of its powers and possibilities. Perhaps the day will come when this lack in the education of ministers will be made up. The worship of the Church will be stressed in his training, and by historical study or actual participation or both, the future minister will become familiar with the essential parts of corporate worship and make the acquaintance of the great hymns, anthems, oratorios, liturgies and their music. Until that time comes, those of us who are ministers ought to hold our positions of command with great humility and welcome every opportunity to learn more about the specialized part of the service which is the music. We ought to sit often with the ministers of music and gain instruction from them.

A second general principle to be observed is division of responsibilities. Certain parts in the service will come under the direction of each minister. The schedule of the services is the task of the minister of the pulpit. He ought to know well in advance of the beginning of the church year what will be the major themes to be considered in the church services. He should know the dates for the offerings for missions, the day for the Scouts, the church festivals, the special days on the Christian calendar. If any man wants help in making this schedule, he can receive it from a number of lectionaries. The Lutheran Church, the Protestant Episcopal Church, the Presbyterian Church of the U. S. A., and the Church of Scotland have calendars for the entire year that may be studied with great profit.

The minister also should be responsible for the selection of the hymns, the scriptures, the psalter, and the prayers to be used in each service.

The minister of music is responsible for the choir. He has charge of its membership, who sings in it, what they are paid, when and how they are dismissed. He cannot be the leader of the choir if there is pressure for favorites by ministers, church officers, or music committee members. Discipline cannot be maintained in any church choir where the major decisions are made by someone other than the director.

When it comes to the service, the choir master will be responsible for the organ preludes, postludes, interludes, the anthems and responses.

A third principle to be observed is what might be called staff work. Church services are much like armies, and failures and defeats can be traced to inadequate staff preparation.

Mark what happens on Sunday morning. For the proper functioning of a service of worship, there are anywhere from three to five or six or more individuals who have important parts to play, who must know what is going on, and whose activities must be properly coordinated with those of the other members of the staff. In even the simplest service there is always the minister, the organist, and the sexton. In more elaborate organizations there will be the minister, the assistant minister, the organist, the director of the church school, the head usher, the sexton, perhaps even more. It is only through some kind of adequate staff work that this number of individuals can work together harmoniously and effectively.

The responsibility for this staff work falls on the minister. Once the program of services is outlined and the calendar for the next few months established, it should be given to the minister of music as soon as possible in order that the musical program may be coordinated with it, and that there may be time for its preparation.

After the general plan has been sent out, there should be frequent opportunities for mutual consultation and for a review of coming services. Each of them should be considered as a unit and the general effectiveness of the parts assessed. Is the major theme clear? Do the separate parts state, restate, or offer a variation on that central theme? Do they advance it? Do they provide for vitality and movement? Where is improvement possible?

At first these meetings will require more time than will be needed later. When men become familiar, each knowing the habits and attitudes of the other, it does not take long to come to mutual agreement and understanding. But whether the time required for this planning is long or short, such consultation will more than pay for itself. In it each minister can gain from the other. The minister of the pulpit may discover that there are other, perhaps better, hymns than the ones he has chosen. The organist may discover that there are other, perhaps better, anthems or choir responses than the ones he has chosen. Many a minister can testify that his most fruitful suggestions for sermon themes, for texts, for variations in the use of hymns, have come from his choir master.

Of course there will be special services in which there will be parts of worship that will require more careful study and preparation. Details of these parts cannot be set down too clearly. The planners must think in terms of choir, ministers, and congregation. What each is to do in the special order must be understood. Above all, it must be thought through, sensed through, and felt, in order to make sure that its emotional continuity is strong, that it moves, and that the climax is real and significant.

On page 53 there is an order of service for Armistice Day, 1939. At that service The Brick Church was dedicating a flag in memory of an officer of the first World War. As we talked over the service, it became clear that the

congregation should have a part in this act of dedication, that an emotional response would be evoked which the worshipers should be able to satisfy. Many questions were raised. When should the choir sing the choral sentence? What should the congregation do? What hymns should be used? It was impossible to answer by consultation these questions. It became necessary to go through and feel through each act of the dedication. So we went to the chancel and played through the order, trying first one arrangement and then another, using first one hymn and then another, until we found that movement which seemed the most satisfying to us: (1) The presentation of the flags; (2) The Choral Sentence, "In the name of our God we will set up our banners"; (3) The acceptance of the flags by the minister; (4) The scripture and prayer of dedication; (5) The congregational singing of "My Country 'Tis of Thee."

Once this order was determined, it seemed simple enough. On the day of the service it proved satisfying and effective. But had the time not been taken to prove the detail, the order easily could have been weakened or rendered ineffective and vague.

Of course this matter of consultation can be overdone. But most of us make the opposite mistake of being too casual, too offhand and careless in thinking through our services. They are inadequate and weak and ineffective because they have not been thought through and sensed through and felt through.

A helpful habit in this connection is that of keeping notes on each service, particularly keeping notes on every special service, and criticizing it immediately after it has taken place. What was good? What bad? Where did it fail? Where was the emotional flow of the service broken or interrupted? Was the service too coldly intellectual? Or did it suffer from an emotional surfeit, resulting in numbness rather than sensitivity? These are important questions to be asked and answered. The only way to resist these errors is to be constantly aware of them, to spend time on self criticism, and to keep a record of success and failure.

And the final thing to be said is, "Follow the plan." Once the order of a service has been agreed upon and each man has received his assignment, then it behooves him to carry it out without alteration. Of course there will be times when changes will be inevitable and then they must be accepted. But in the main, each minister should adhere faithfully to what he has revealed to the other he intends to do.

Here again one minister does not sin more than the other. There are preachers who use the opening anthem to give final instructions as to the conduct of the service to their assistants, just as there are organists who use the time of the scripture and the prayer to notify the choir of their next assignments. What is important is for each minister to keep faith with the other, to treat the other's part in the service as though it were his own. The

minister in particular, should beware of extemporizing. He may be inclined to interrupt an offertory, omit a children's sermon, change the position of the hymn or benediction. It is with difficulty that the minister of music follows him. Occasionally a service may gain by this spontaneity, but in the long run the worship of the Church is sure to be weakened. The minister gets into the habit of trusting to the inspiration of the moment, and hunches take the place of thoughtful and careful planning.

Much help can be rendered if the organist is given each Sunday before the service the call to worship, the invocation, the prayer of confession, the assurance of pardon, the conclusion of the pastoral prayer, and even a copy of the announcements to be made. These things will go a long way in taking the strain of uncertainty off the service. One can feel fairly secure that what is to be done will be done at the right time. Out of such security he can give himself with utter freedom and spontaneity to each part of the service as it comes.

From all that has been said it should be clear that the minister of the pulpit and the minister of the choir loft are fellow laborers. There are not two services; there is one. The service is not to the glory of either of them or to the glory of the choir; it is to the glory of God. If that vision is caught, if there is some willingness to accept and understand the human limitations of each, two men can work together with much confidence and happiness. Best of all, through their combined gifts, the Church which they serve will come to feel the greatness of worship. The congregation will see the Lord high and lifted up, His glory filling the temple.

PART II

UNIFIED SERVICES

THEME: *This Confused World*ORGAN PRELUDE "Solemn Melody" *Walford Davies*

PROCESSIONAL 61 "God the Lord a King Remaineth"

CALL TO WORSHIP

(INVOCATION: CHORAL AMEN)

PRAYER OF CONFESSION; (ASSURANCE OF PARDON)

THE LORD'S PRAYER

(ORGAN INTERLUDE)

PSALTER Psalm 8

(What is man that Thou art mindful of him?)

GLORIA PATRI

ANTHEM *Robert Baker*

O Lord God, unto whom vengeance belongeth, O God, show Thyself! Lift up Thyself, Thou Judge of the earth; render a reward to the proud. Lord, how long shall the wicked triumph? How long shall they utter and speak hard things? They break in pieces Thy people, they slay the widow and stranger, and murder the fatherless, yet they say the Lord shall not see!

Man that is in honor and understandeth not is like the beasts that perish, for when he dieth he shall carry nothing away; his glory shall not descend after him. The fear of the Lord is the beginning of wisdom; a good understanding have all they that do His commandments.

I will praise Thee, O Lord, I will sing unto Thee among the people. Be Thou exalted, O God; let Thy glory be above all the earth. I will praise Thee, O Lord.

SCRIPTURE LESSON II Samuel 12: 1-9

(The story of the injustice of David towards Uriah)

CHILDREN'S SERMON

HYMN 64 "Let Us With a Gladsome Mind

(Praise the Lord . . . For His mercy shall endure")

SCRIPTURE LESSON Luke 21: 5-18

(Nation shall rise against nation)

PRAYER

(CHORAL AMEN)

OFFERTORY "A World Hurt Sore" *Dickinson*

Lord God, we lift to thee
A world hurt sore,
Look down, and let it be
Wounded no more.
Lord, when this year is done,
Or e'en this day,
Many shall pray to thee
Who do not pray;
Let all lips comfort them,
All hearts be kind,
They who this year shall leave
Their joys behind;

Give them thy comforting,
Help them to know
That though their hopes are gone
Thou dost not go;
They who shall give for thee
Lover and son,
Show them thy world set free,
Thy battles done!
Lord God, we lift to thee
A world in pain,
Look down and let it be
Made whole again!

PRESENTATION AND CONSECRATION

(The congregation will stand and sing the Doxology)

SERMON THIS CONFUSED WORLD. Text: II Samuel 12:7

("Thou art the man")

(PRAYER) ("May the Words")

HYMN 399 "Lord, Speak to Me that I May Speak"

(In living echoes of Thy tone)

THE BENEDICTION

(ORGAN) POSTLUDE "Sing Aloud unto God our Strength" . . . *Whitlock*

II

AN OPENING FALL SERVICE

THEME: *Intercession for A World at War*

(With Communion Service)

ORGAN "Adagio" *Gretchaninoff*

PROCESSIONAL "Holy, Holy, Holy"

A LITANY OF THE BEATITUDES (From the "Book of Common Worship")

CANTICLE "Te Deum" (To be read in unison)

ANTHEM "Lord We Cry to Thee for Help" *Ulrich Zwingli*

(Words and music written by the great Swiss Reformer in 1529 during the Kappel War for civil and religious liberty in which he was slain.)

HYMN "In Christ There Is no East or West"

OFFERTORY ANTHEM "For All Who Watch Tonight" *Dickinson*

MEDITATION John 17: 11

"And now I am no more in the world, but these are in the world, and I come to thee."

HYMN "Jesus, Thou Joy of Loving Hearts"

THE SACRAMENT OF THE LORD'S SUPPER

HYMN "The Church's One Foundation"

POSTLUDE "The Grace of Our Lord Jesus Christ" *Anderson*

III

THEME: *The Abiding World*

ORGAN "Hear, O Israel"*Weinberger*

PROCESSIONAL "God is Our Refuge and Our Strength"

ANTHEM "Praise God in His Holiness"*Geoffrey Shaw*

SCRIPTURE I Kings 12: 1-16, 19

A story of power in a tyrannous world which did not abide.

HYMN "God is Love"

CHORAL PRAYER "We adore Thee"*Hebrew Traditional*

SCRIPTURE Matthew 7: 13-29

ANTHEM "Alleluia! I Heard a Voice"*Weelkes*

saying, Alleluia! Salvation and glory and honor and power be unto our
God and unto the Lamb."

SERMON THE ABIDING WORLD. Text: Matthew 7: 24

"I will liken him unto a wise man that built his house upon a rock."

HYMN "Our God Our Help in Ages Past"

POSTLUDE "Paeon"*Matthews*

IV

THEME: *Brought Before Governors and Kings*

A SERVICE OF INTERCESSION FOR GUIDANCE AND STRENGTH
IN TIME OF DISTRESS OR OF WAR

ORGAN "Kyrie" (Lord have Mercy) *Reger*

PROCESSIONAL "Stand up for Jesus"

PSALTER Psalm 121

"I will lift up mine eyes unto the hills whence cometh my help. The
Lord shall preserve thee from all evil; He shall preserve thy soul."

ANTHEM "Thy Will be Done Forever" *Hugo Wolf*

Within the coming storm
Lo, we, trembling, see Thy hand."

SCRIPTURE Daniel 3: 1-18

The three Hebrews cast into the burning, fiery furnace.

HYMN "Once to Every Man and Nation"

SCRIPTURE Matthew 10: 1-20

The twelve disciples sent forth to preach Christ in the face of
persecution.

ANTHEM "Prayer in Time of War" *Dickinson*

SERMON BROUGHT BEFORE GOVERNORS AND KINGS. Text: Matthew 10:
18-21

"And ye shall be brought before governors and kings for my sake, for a
testimony against them and the Gentiles. But when they deliver you up,
take no thought how or what ye shall speak: . . . For it is not ye that speak,
but the Spirit of your Father which speaketh in you."

HYMN "God Moves in a Mysterious Way"

POSTLUDE "Out of the Depths I cry to Thee" *Merkel*

V

THEME: *Missions*

ORGAN Prelude to "The Apostles" *Elgar*

PROCESSIONAL "Christ for the World We Sing"

PSALTER Psalm 72

"He shall have dominion from sea to sea"

ANTHEM "O Thou That Tellest Good Tidings" *Handel*

(From "The Messiah")

SCRIPTURE Jonah 1: 1-16

Jonah seeks to escape being God's messenger to Nineveh.

HYMN "Come Kingdom of Our God"

SCRIPTURE Acts 13: 1-4, 14-16, 38-41, 44-49

Paul and Barnabas sent to be "for Salvation unto the ends of the earth"

HYMN "O Christ Forget not Them Who Stand"

OFFERTORY ANTHEM "The Spirit of the Lord is Upon Me" ... *Elgar*

"He hath anointed me to preach the Gospel"

SERMON FROM THE FIRST DAY UNTIL NOW. Text: Philipians 1:3-5

"I thank my God upon every remembrance of you . . . For your fellowship in the gospel from the first day until now."

HYMN "Jesus Shall Reign Where'er the Sun"

POSTLUDE "Allegro Maestoso" *Elgar*

VI

THEME: *The Christian World Mission A Necessity*

ORGAN "Prayer" *César Franck*

PROCESSIONAL "Heralds of Christ"

PSALTER Psalm 96

"Declare his glory among the heathen, his wonders among all people."

ANTHEM "O Lord Thou Art Our God" *Dickinson*

... Fear not but let your hands be strong ... to bring those that are in
darkness out of the prison-house.

SCRIPTURE Zechariah II

"Many nations shall be joined to the Lord."

HYMN "From All That Dwell Beneath the skies."

SCRIPTURE John 21: 4-22

Christ enjoins upon Peter the feeding of His sheep and His lambs.

ANTHEM "Beautiful Saviour" *Silesian Melody*
arr. Christiansen

SERMON THE CHRISTIAN WORLD MISSION A NECESSITY. Text: John 3: 16

"God so loved the world."

HYMN "Lead on, O King Eternal"

POSTLUDE "Allegro from Concerto in D" *Handel*

VII

THEME: *Written in the Book of Life*

A SERVICE ON ALL SAINTS' DAY OR THE SUNDAY PRECEDING

ORGAN "In Paradise"*Fibich*

PROCESSIONAL "O What Their Joy and Their Glory Must Be"

ANTHEM "Sing Alleluia Forth"*Thiman*

(The Youth Choirs and Adult Choir)

PSALTER Psalm 31

"Into Thy hands I commend my spirit"

SCRIPTURE Revelations 21: 10-27

The description of the Holy City

CHORAL RESPONSE "Rest in Peace"*Schubert*

OFFERTORY ANTHEM "The Countless Hosts"*Grieg*

HYMN "Hark, Hark My Soul"

PERIOD OF REMEMBRANCE Response: "For All the Saints", vs. 1

SERMON WRITTEN IN THE BOOK OF LIFE. Text: Revelations 21: 5, 7

"And he said unto me, Write: for these things are true and faithful
... He that overcometh shall inherit all things; and I will be his God and he
shall be My son."

HYMN "Ten Thousand Times Ten Thousand"

POSTLUDE "Spirit of God, Dwell Within Us"*Basil Harwood*

VIII

THEME: *The Sword of the Spirit*

BIBLE SUNDAY. FESTIVAL OF THE REFORMATION

ORGAN "Sustain us by Thy Word" *Buxtehude*

PROCESSIONAL "O Word of God Incarnate"

PSALTER Psalm 15

"Lord, who shall abide in Thy Tabernacle
Who shall dwell in Thy holy hill?"

ANTHEM "Thy Word is like a Garden, Lord" *Dickinson*

SCRIPTURE I Samuel 10: 17-25

"Thus saith the Lord: ye have this day rejected your God" (Signifying
the state of things before the Reformation)

HYMN "A Mighty Fortress" *Luther*

SCRIPTURE II Timothy 3: 1-7, 14-17

"From a child thou hast known the holy scriptures which are able to
make thee wise unto salvation through faith which is in Christ Jesus."

ANTHEM "Awake my Heart's Beloved" *Hans Sachs*

... and hear the sweetest music, God's word.

(Written for Martin Luther)

SERMON THE SWORD OF THE SPIRIT. Text: Ephesians 6: 13-17

"Wherefore take unto you the whole armour of God . . . and take the
helmet of salvation, and the sword of the Spirit which is the word of God."

HYMN "The Heavens Declare Thy Glory"

POSTLUDE "Benedictus" *Rowley*

IX

THEME: *The Word of God*

ORGAN "We Give Thanks unto Thee, O Lord"*Guy Weitz*

PROCESSIONAL "O God of Bethel"

PSALTER Psalm 119: 1-24

"Thy word have I hid in my heart."

ANTHEM "Blessed Be the God and Father"*Wesley*

The word of the Lord endureth forever

SCRIPTURE Luke 4: 16-22

Jesus reads in the Synagogue.

HYMN "Eternal Father, Strong to Save"

OFFERTORY ANTHEM "Prepare Ye the Way of the Lord"*Garrett*

The Word of our God shall stand forever.

SERMON THE BIBLE AND THE WAR. Text: Isaiah 59: 19

"When the enemy shall come in like a flood, the Spirit of the Lord shall lift up a standard against him."

HYMN "Judge Eternal, Throned in Splendor"

POSTLUDE Psalm 56: "The Lord is the Portion of mine

Inheritance"*Whitlock*

X

THEME: *The Open Door*

At this Service officers and teachers in the Church School were installed.

ORGAN "Meditation" *Bubeck*

PROCESSIONAL "Christ Whose Glory Fills the Skies"

RESPONSIVE READING Proverbs 3: 13-26

"Happy is the man that findeth wisdom, that getteth understanding.
My son, let them not depart from thine eyes."

ANTHEM "How lovely are Thy Dwellings" *Thiman*
(The Youth Choirs)

INSTALLATION SERVICE

CHORAL RESPONSE "Lord now Thy Benediction Give" *Swiss Traditional*
On all who teach, on all who learn.

THE CHILDREN'S SERMON

HYMN "Onward, Christian Soldiers"

SCRIPTURE READING

(a) Deuteronomy 6: 1-9

"These words shall be in thine heart and thou shalt teach them diligently
to thy children."

(b) II Timothy 3: 1-5, 14-17

"Thou therefore, my son, be strong in the grace which is in Christ
Jesus."

ANTHEM "Blessed is the Man that Walketh not in the Counsel of the
Ungodly" *Rachmaninoff*

SERMON THE OPEN DOOR. Text: II Corinthians 16: 9

"I will tarry at Ephesus, for a great and effectual door is open to me and
there are many adversaries."

HYMN "O Thou Whose Feet have Climbed Life's Hill"

POSTLUDE "Psalm 16; Thou Art My God" *Whitlock*

XI

THEME: *What's Right with the World*

A SERVICE OF THANKSGIVING

ORGAN "Now Thank we All Our God" *Woyrsch*

PROCESSIONAL "Come Ye Thankful People, Come"

PSALTER Psalm 98

"Make a joyful noise unto the Lord all the earth; make a loud noise,
rejoice, and sing praise."

ANTHEM "O that Men would Praise the Lord for His
Goodness" *Wolstenholme*

SCRIPTURE Deut. 8: 2-14, 17-20

"Thou shalt remember all the way the Lord thy God hath led thee."

ANTHEM "List to the Lark" *The Norfolk Chimes*
(Youth Choirs and Adult Choir)

Praise God for work, for bread, for rest.

HYMN "Now Thank We All Our God"

SCRIPTURE Philippians 4: 4-13

"Rejoice in the Lord alway: . . . I can do all things through Him who
strengtheneth me."

ANTHEM "To the Infinite" *Schubert*

SERMON WHAT'S RIGHT WITH THE WORLD. Text: Acts 28: 15

"He gave thanks to God and took courage."

HYMN "Let Us With a Gladsome Mind

Praise the Lord for He is kind"

POSTLUDE "Psalm 33: Sing to the Lord a New Song" *Howells*

XII

THEME: *The Day of His Coming*

A SERVICE IN ADVENT

ORGAN "Rebuke Me Not in Thy Wrath"*Huber*

PROCESSIONAL "Watchman Tell Us of the Night"

RESPONSIVE READING Isaiah 35

"The wilderness and the dry land shall be glad"

ANTHEM "O Lord Have Mercy upon Me"*Pergolesi*

(Adult and Youth Choirs)

SCRIPTURE Malachi 3: 1-12

"Behold I send my messenger and He shall prepare the way before Me."

HYMN "Hail to the Lord's Anointed"

SCRIPTURE Luke 1: 1-23

The Angel foretells the birth of John the Baptist

OFFERTORY ANTHEM "Sing to the Lord a New Song" .*Heinrich Schuetz*

SERMON THE DAY OF HIS COMING. Text: Malachi 3: 2

"Who may abide the day of His coming"

HYMN "Rejoice, Rejoice Believers"

POSTLUDE "Come, Redeemer of our Race"*Bach*

XIII

A CHRISTMAS SUNDAY SERVICE

PRELUDE: Violin, Violoncello, Harp and Organ

(a) March of the Wise Men *Liszt*

(b) The Shepherds at the Manger *Liszt*

CHORAL PRELUDE

(a) "Let all Mortal Flesh Keep Silence"—Presb. Hymnal, 112, vs. 1
(Youth choirs in gallery)

(b) "Break forth, O Beauteous, Heavenly Light" *Bach*
(Adult choir in narthex)

PROCESSIONAL "O Come All Ye Faithful"

PSALTER Psalm 72

"... He shall have dominion also from sea to sea."

ANTHEM "The Shepherd's Story": "Nowell" *Dickinson*

SCRIPTURE Isaiah 9: 2-8

"The people that walked in darkness have seen a great light ..."

CAROL "Shepherds on this Hill" *Traditional Greek*

HYMN "Thou didst leave Thy Throne"

SCRIPTURE John 1: 1-18

The word was made flesh and dwelt among us.

ANTHEM "Holy Angels Singing" *Traditional Russian*
(Sung in St. Simon's, Moscow, for more than 300 years.)

PRAYER

OFFERTORY "Where Go Ye, Singing Angel Bands?" *Dickinson*

SERMON THE SONG IN THE SKY

HYMN "Joy to the World"

POSTLUDE "Christmas" *Dethier*

XIV

THEME: *The Magi*

ORGAN "How Brightly Shines the Morning Star"*Reimann*

PROCESSIONAL "Brightest and Best"

PSALTER Psalm I

"His delight is in the law of the Lord and in His law doth he meditate
day and night."

ANTHEM "All Hail the Virgin's Son"*Dickinson*

SCRIPTURE Proverbs 3: 13-26

"Happy is the man that findeth wisdom"

HYMN "As With Gladness Men of Old"

SCRIPTURE Matthew 2: 1-12

Story of the Wise Men

OFFERTORY ANTHEM "Is This the Way to
Bethlehem"*Traditional Italian*

SERMON THE MAGI. Text: Matthew 2: 1-3

"There came wise men from the East to Jerusalem saying, Where is
he that is born King of the Jews? For we have seen his star in the East, and
are come to worship him."

HYMN "Lead Us, O Father"

POSTLUDE "The Three Kings"*Malling*

XV

THEME: *Youth: Problem or Opportunity*

A SERVICE HELD ON THE SUNDAY NEAREST TO NEW YEAR'S DAY

ORGAN "Rejoice, Beloved Christians"*Ducis*

PROCESSIONAL "All Beautiful the March of Days"

PSALTER Psalm 91

"He that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty"

ANTHEM "Ring Out, Wild Bells"*Gounod-Gilchrist*

SCRIPTURE I Samuel 17: 12-20, 26-33-38-42, 49-50

Story of the youth David slaying the giant Goliath.

HYMN "From Glory unto Glory"

SCRIPTURE I Timothy 4

"Let no man despise thy youth. Be thou an example of the believers in word, in conversation, in charity, in spirit, in faith, in purity."

OFFERTORY ANTHEM "What of the Night, O Watchman" ..*Thompson*
arr. Mark Andrews

SERMON YOUTH: PROBLEM OR OPPORTUNITY. Text: I Samuel 17: 32, 33

David said, "Let no man's heart fail because of him; thy servant will go and fight with this Philistine. And Saul said to David, Thou art not able to go against this Philistine to fight with him; for thou art but a youth, and he a man of war from his youth."

HYMN "Soldiers of Christ Arise"

POSTLUDE "Carillon"*Vierne*

XVI

THEME: *Anticipation of the New Year*

A SERVICE HELD ON THE SUNDAY AFTER CHRISTMAS

ORGAN "Sing Aloud Unto God Our Strength" *Whitlock*

PROCESSIONAL "Awake, My Soul, Stretch Every Nerve"

PSALTER Psalm 90

"Lord, Thou hast been our dwelling place in all generations. We spend
our years as a tale that is told."

ANTHEM "Still There Is Bethlehem" *Dickinson*

SCRIPTURE I Kings 2: 1-7, 10-12

David's last charge to Solomon who is to succeed to the kingship.

HYMN "Standing at the Portal"

SCRIPTURE Matthew 6: 24-34

"Take no thought for your life: but seek ye first the Kingdom of God
and His righteousness."

OFFERTORY ANTHEM "A Heavenly Song Is Sung this
Day" *Traditional Swiss*

SERMON WHAT IS YOUR LIFE? Text: James 4: 14

HYMN "March On, O Soul, with Strength"

POSTLUDE "Westminster Chimes" *Vierne*

XVII

THEME: A Watch Night Service

NEW YEAR'S EVE

ORGAN (a) Prelude and Fugue in F } *Buxtehude*
(b) "Praise God, Ye Christians" }

PROCESSIONAL "Great God We Sing that Mighty Hand
By which supported still we stand"

PSALTER Psalm 90

"Lord, thou hast been our dwelling place in all generations."

ANTHEM "My Jesus Is My Lasting Joy" *Buxtehude*
(Solo, with two violins and organ)

SCRIPTURE Deuteronomy 11: 1-21

"Your eyes have seen all the great acts of the Lord, therefore shall ye
keep his commandments, and ye shall teach them to your children."

HYMN "O God of Bethel by whose Hand
Thy people still are fed,
Who through this weary pilgrimage
Hast all Thy people led."

SCRIPTURE Matthew 24: 1-21

"Nation shall rise against nation and kingdom against kingdom, but he
that shall endure to the end the same shall be saved."

THE TWILIGHT MUSIC "Rejoice, Beloved Christians" *Buxtehude*
(written in 1673)
(with two violins and organ)

HYMN "Break, New Born Year"

MEDITATION

CHORAL RESPONSE "We Pause beside this Door" *Dickinson*
"Thy year, O God, how shall we enter in?"

(PERIOD OF SILENT PRAYER)

(CHIMES)

(DOXOLOGY)

(PRAYER FOR THE NEW YEAR)

HYMN "Our God Our Help in Ages Past"

POSTLUDE "Carillon" *Boellman*

XVIII

THEME: *The Tyranny of the Contemporaneous*

A NEW YEAR'S SUNDAY SERVICE

(with Communion)

ORGAN "Lift up Your Hearts" *Elgar*

PROCESSIONAL "As with Gladness, Men of Old"

PSALTER Psalm 1

"Blessed is the man that walketh not in the counsel of the ungodly"

ANTHEM "How Burn the Stars Unchanging" *Lockwood*

SCRIPTURE Proverbs 3: 1-12

"In all thy ways acknowledge Him and He shall direct thy paths."

HYMN "Brightest and Best of the Sons of the Morning"

OFFERTORY ANTHEM "Lord, Lead us Still" *Brahms*

SERMON THE TYRANNY OF THE CONTEMPORANEOUS. Text: Luke 12: 54-56

"When ye see a cloud rise out of the west, straightway ye say, There cometh a shower; and so it is. And when ye see the south wind blow, ye say, There will be heat: and it cometh to pass. Ye hypocrites, ye can discern the face of the sky and of the earth; but how is it that ye do not discern this time?"

HYMN "How Firm a Foundation"

THE SACRAMENT OF THE LORD'S SUPPER

HYMN "In the Cross of Christ I Glory"

POSTLUDE "In Thee Is Joy" *Bach*

XIX

THEME: *The Church and the Nation in Time of War*

ORGAN "Thou Prince of Peace" *Bernhard Bach*

PROCESSIONAL "Crown Him with Many Crowns"

PSALTER Psalm 34

"The Angel of the Lord encampeth round about them that fear Him and delivereth them."

ANTHEM "Glory to the Trinity" *Rachmaninoff*

SCRIPTURE Isaiah 40: 12-24

All nations before Him are as nothing.

HYMN "God Bless Our Native Land"

SCRIPTURE Matthew 13: 24-35

The Kingdom of Heaven is like unto . . .

OFFERTORY ANTHEM "Pray for the Dawn of Peace" .. *Walter C. Gale*

SERMON THE CHURCH AND THE NATION. Text: I Peter 2: 9

"Ye are a chosen generation, a royal priesthood, a holy nation, a peculiar people."

HYMN "O Lord Our God Thy Mighty Hand"

POSTLUDE "Praise God, Ye Christians All" *Bach*

XX

THEME: *Christianity and Patriotism*

A SERVICE IN RECOGNITION OF THE U. S. O. FOR NATIONAL DEFENSE

ORGAN "Solemn Melody" *Walford Davies*

"Surely we would see the light had we more faith than fear."

PROCESSIONAL "O Beautiful for Spacious Skies"

PSALTER Psalm 121

"I will lift up mine eyes unto the hills whence cometh my help. My help
cometh from the Lord which made heaven and earth."

ANTHEM "Father Omnipotent, Protect us we Pray Thee". *Edward German*

SCRIPTURE Genesis 18: 16-23

God considers the plight of Sodom as Abraham pleads that it be not
destroyed.

HYMN "Not Alone for Mighty Empire"

SCRIPTURE I Peter 2: 1-17

"Hath not God chosen the poor of this world rich in faith and heirs of
the kingdom which He hath promised to them that love Him."

OFFERTORY ANTHEM "O Lord God of Hosts, Strengthen and Guide
This Nation" *Harvey Gaul*

SERMON CHRISTIANITY AND PATRIOTISM. Text: I Peter 2: 17

"Fear God. Honour the king"

HYMN "God the Omnipotent"

ORGAN "Victory March" *Harriet Ware*

PRESENTATION OF COLORS

RESPONSE "In the Name of Our God We Will Set Up Our
Banners"

Willan

"In the name of our God we will set up our banners. The counsel of the
Lord standeth forever, the thoughts of His heart from generation to gen-
eration. In the name of our God we will set up our banners."

THE NATIONAL ANTHEM

POSTLUDE "Salutation" *MacDougall*

XXI

THEME: *The Solitude of Christ*

The need for withdrawal from the turmoil and business
of life for meditation and prayer.

ORGAN "Prayer" *Jongen*

PROCESSIONAL "O Holy Saviour, Friend Unseen"

RESPONSIVE READING Isaiah 58: 6-9, 10, 11

"Thou shalt call and the Lord will answer;
thou shalt cry and He will say, Here am I."

ANTHEM "Christ Went Up into the Hills Alone" .. *Elinor Remick Warren*

SCRIPTURE Daniel 9: 3-19

Daniel's prayer for forgiveness for the Children of Israel

HYMN "How Sweet the Name of Jesus Sounds"

SCRIPTURE Mark 1: 9-15, 28-38

Jesus went into a solitary place to pray.

OFFERTORY ANTHEM "I Walk Alone with God" *Abbott*

SERMON THE SOLITUDE OF CHRIST. Text: Mark I: 35

"And in the morning, rising up a great while before day, he went out, and
departed into a solitary place, and there prayed."

HYMN "Jesus the Very Thought of Thee"

POSTLUDE "Psalm XII" *Marcello*

XXII

THEME: *Ye Are Bought with A Price*

A SERVICE ON PASSION SUNDAY

ORGAN "Prayer" *Palestrina*

PROCESSIONAL "O Jesus We Adore Thee"

"Upon the cross, our King"

RESPONSIVE READING Isaiah 53: 1-7, 10-12

"All we like sheep have gone astray, we have turned every one to his own way, but the Lord hath laid on Him the iniquity of us all."

ANTHEM "O My People, What Have I Done Unto Thee"? *Palestrina*

"The Reproaches" (Shortened version)

(The Youth Choirs and the Choir)

SCRIPTURE Luke 20: 1-18

The story of the husbandmen who slew the only son of the Lord of the vineyard.

HYMN "There Is a Green Hill Far Away"

... We believe it was for us He hung and suffered there.

SCRIPTURE Mark 15: 20-39

The story of the Crucifixion

OFFERTORY ANTHEM "O Saviour of the World" *Palestrina*

SERMON BOUGHT WITH A PRICE. Text: Corinthians 6: 19, 20

"Ye are not your own. For ye are bought with a price; therefore glorify God in your body, and in your spirit, which are God's."

HYMN "When I Survey the Wondrous Cross"

POSTLUDE "Ricercare" *Palestrina*

XXIII

THEME: *The Crowd and Christ*

A SERVICE ON PALM SUNDAY

ORGAN "Lift up Your Heads"*Handel-Guilman*

PROCESSIONAL "All Glory, Laud, and Honor"

(Processional of all Choirs and the Church School)

ANTHEM "Hosanna to the Son of David"*Handel*

HYMN "All Hail the Power of Jesus' Name"

SCRIPTURE Matthew 21: 1-11

Description of the Triumphal Entry.

ANTHEM "Hosanna"*Moravian Liturgy*
(Youth Choirs and Adult Choir) *arr. Bitgood*

OFFERTORY ANTHEM "Roads"*Dickinson*

SERMON THE CROWD AND CHRIST. Text: Matthew 21: 10-11

"And all the city was moved, saying, Who is this? And the multitude said, This is Jesus."

HYMN "Ten Thousand Times Ten Thousand"

POSTLUDE "Hosanna"*Dubois*

XXIV

THEME: *Judas and Christ*

Self-seeking the greatest force for the destruction of good.

ORGAN "Kyrie" *Reger*

PROCESSIONAL "Stand up, Stand up for Jesus"

PSALTER Psalm 46

"Come behold the works of the Lord, what desolations He hath made in the earth . . . Be still and know that I am God."

ANTHEM "Now Our Hymn Ascendeth" *XV Century*

SCRIPTURE Daniel 6: 1-17

The treacherous, self-seeking princes cause Daniel to be cast into the den of lions.

HYMN "O Jesus I have Promised"

SCRIPTURE Matthew 26: 20-30, 47-50; 27: 1-8

Judas betrays Christ in the Garden.

OFFERTORY ANTHEM "Lord, for Thy Tender Mercies' Sake" . . . *Farrant*

SERMON JUDAS AND CHRIST. Text: Matthew 27: 3-6

"Then Judas, when he saw he was condemned, repented himself, cast out the thirty pieces of silver, and went out and hanged himself."

HYMN "Once to Every Man and Nation"

POSTLUDE Largo from "Suite" *Nichelmann*

XXV

THEME: *Pilate and Christ*

ORGAN "Meditation"*Philip James*

PROCESSIONAL "Jesus We Are Far Away"

PSALTER Psalm 20

"Now know I that the Lord saveth his anointed; he will hear him from his holy heaven with the saving strength of his right hand."

ANTHEM "Now When the Morning Came; O Wondrous Love"*Bach*

(Story of Christ before Pilate, from the "St. Matthew Passion.")

SCRIPTURE Jeremiah 38: 1-13

The delivery of Jeremiah from the dungeon into which he had been thrust by false accusers.

HYMN "Who Is on the Lord's Side"

SCRIPTURE John 18: 25-40

Christ before Pilate

OFFERTORY ANTHEM "Cloud If As Thou Dost Melt"*Elgar*

SERMON PILATE AND CHRIST. Text: John 19: 6-16

Pilate said, "I find no fault in Him . . . Then delivered he Him therefore unto them to be crucified."

HYMN "Ah, Dearest Jesus"

POSTLUDE "March to Golgotha"*Maleingreau*

XXVI

AN EASTER DAY SERVICE

PRELUDE Violin, Violoncello, Harp and Organ

"Largo" *Handel*

"Exaltation" *Dickinson*

AN EASTER HALLELUJAH "Christ is Arisen from the

Dead" *Melchoir Vulpus*

(Choir in Gallery) (1560-1616)

PROCESSIONAL "Jesus Christ is Risen Today"

ANTHEM "Hail, Thou Glorious Easter Day" *Nagler*

SCRIPTURE LESSON Mark 16: 1-8

"And when the Sabbath was past . . ."

HYMN "Alleluia! The Strife is O'er"

SCRIPTURE LESSON I Corinthians 15: 35-44; 46-58

"If Christ be not risen then is our faith vain;
Death is swallowed up in victory."

CAROL "When the Dawn was Breaking" *Traditional Polish*

A LITANY OF THE RISEN CHRIST

OFFERTORY ANTHEM "Easter Litany" *Dickinson*

SERMON THE GOSPEL OF THE GARDEN

HYMN "Christ the Lord is Risen today"

POSTLUDE "Meditation on an Ancient Easter Hymn" *Lutkin*

XXVII

THEME: *The Road to Emmaus*

A SERVICE ON THE SUNDAY AFTER EASTER

ORGAN "Abide with Us"*Weinberger*

PROCESSIONAL "Come Ye Faithful, Raise the Strain"

PSALTER Psalm 139: 1-12, 17, 18, 23, 24

"Even the darkness hideth not from Thee"

ANTHEM "The Soul's Rejoicing in the Resurrection"*Georg Joseph*
(1657)

SCRIPTURE Isaiah 43: 1-12

"Fear not for I am with thee."

HYMN "Be Thou My Vision"

SCRIPTURE Luke 24: 13-31

The walk to Emmaus

OFFERTORY ANTHEM "Open Our Eyes, O Loving and Compassionate
Jesus"*MacFarlane*

That we may behold Thee walking beside us

SERMON THE ROAD TO EMMAUS. Text: Luke 24: 31

"And their eyes were opened and they knew Him"

HYMN "Rise, My Soul, and Stretch Thy Wings"

POSTLUDE "Christ Is Risen"*Ravanello*

XXVIII

THEME: *Accent on Life*

A SERVICE ESPECIALLY FOR CHILDREN AND YOUNG PEOPLE

ORGAN "A Song of Spring" *Sibelius*

PROCESSIONAL "Rejoice Ye Pure in Heart"

PSALTER Psalm 23

"The Lord is my shepherd"

ANTHEM "Dearest Jesus, Gentle, Mild" *XV Century*

(The Youth Choirs)

SCRIPTURE I Samuel 3: 1-10

The Lord called the boy Samuel and Samuel responded: "Speak, Lord,
for Thy servant heareth."

RESPONSE "Jesu, Joyaunce of my Heart" *Ahle*

(Adult and Youth Choirs) (arr. Ackerman)

HYMN "Fairest Lord Jesus"

SCRIPTURE Luke 2: 40-52

"And the child (Jesus) grew and waxed strong in spirit, filled with
wisdom, and the grace of the Lord was upon him."

ANTHEM "O Wisdom, Spirit of the Holy God" *Noble*

SERMON ACCENT ON LIFE. Text: I Samuel 3: 12

"In that day I will perform against Eli all things which I have spoken
concerning his house: when I begin, I will also make an end."

HYMN "For the Beauty of the Earth"

POSTLUDE Resurgam *Harvey Grace*

"God's Trumpet Wakes the Slumbering World."

XXIX

THEME: *Lord Teach Us to Pray*

ORGAN "A Prayer" (Ancient Hebrew Melody)*Nowakowski*

PROCESSIONAL "Round the Lord in Glory Seated"

ANTHEM "Let my Prayer come up into Thy Presence"*Purcell*

PSALTER Psalm 34

"The righteous cry and the Lord heareth and delivereth them."

HYMN "Saviour Teach Me Day by Day"

SCRIPTURE I Kings 8: 22-32, 37-43

"Hear thou in heaven thy dwelling place"

(The Prayer of Dedication of Solomon's Temple)

RESPONSE "Jesus kneel beside me . . . Teach me how to pray"

(Presbyterian Hymnal, No. 494, vs. 1)

ANTHEM "The Lord's Prayer"*Apletscheieff*

SERMON LORD TEACH US TO PRAY. Text: Luke 11: 1

"... As Jesus was praying in a certain place, when he ceased, one of his disciples said unto him, Lord, teach us to pray."

HYMN "Spirit of God Descend upon my Heart"

POSTLUDE "Our Father Who Art in Heaven"*Bach*

XXX

THEME: *Men and Freedom*

A SERVICE IN COMMEMORATION OF GEORGE WASHINGTON

ORGAN "Solemn Prelude" *Elgar*

PROCESSIONAL "O Lord Our God Thy Mighty Hand
Hath made our country free."

PSALTER Psalm 145: 1-13

"I will extol Thee, my God: one generation shall praise Thy works to another."

ANTHEM "Hallelujah! O Praise Ye the Lord" *César Franck*

SCRIPTURE Ecclesiastes 44: 1-15

"Let us now praise famous men:
Leaders of the people by their counsels."

HYMN "Judge Eternal Throned in Splendor"

SCRIPTURE Revelations 21

"And I, John, saw the holy city . . .
They shall bring the glory and the honor of the nations into it."

OFFERTORY ANTHEM "A Prayer For Our Country" *Voris*

SERMON MEN AND FREEDOM. Text: Matthew 10: 7

"The Kingdom of Heaven is at hand."

HYMN "O Beautiful for Spacious Skies"

POSTLUDE "Mount Vernon" *Jenks*

(Written for the funeral of George Washington)

XXXI

THEME: *I Believe*

ORGAN "Credo" *Karg-Elert*

PROCESSIONAL "When Morning Gilds the Skies"

PSALTER Psalm 46

"Be still and know that I am God"

ANTHEM "I Believe in God the Father" *Gretchaninoff*

SCRIPTURE II Kings 5: 1-4, 9-15

"Behold now I know that there is no God in all the earth but in Israel"
(The healing of Naaman the leper)

HYMN "Begin My Tongue Some Heavenly Theme"

SCRIPTURE Mark 9: 14-28

The healing of the centurion's son possessed of the devil. Jesus said: "All things are possible to him that believeth"

ANTHEM "I believe, O Lord" *Saint-Saëns*

SERMON I BELIEVE. Text: Mark 9: 24

"... Lord, I believe; help thou mine unbelief."

HYMN "All Hail the Power of Jesus' Name"

POSTLUDE "Credo" *Bach*

XXXII

THEME: *The Word of Reconciliation*

ORGAN "Benediction" *Vierne*

PROCESSIONAL "Fling Out the Banner"

PSALTER Psalm 19

"The law of the Lord is perfect, converting the soul; the testimony of the Lord is sure, making wise the simple, the statutes of the Lord are right, rejoicing the heart."

ANTHEM "Grieve Not the Holy Spirit of God" *Noble*

"... Be ye kind one to another, forgiving one another, even as God for Christ's sake hath forgiven you."

SCRIPTURE Genesis 44

The reconciliation of Joseph and his brethren.

HYMN "Thy Kingdom Come, O Lord"

OFFERTORY ANTHEM "Jerusalem's Wall" *Cecil Forsyth*

I give you the end of a golden string . . .
Mercy, pity, peace and love
Is God our Father dear,
And mercy, pity, peace, and love
Is man, His child and care.

William Blake

SERMON THE WORD OF RECONCILIATION. Text: II Corinthians 5: 19

"God was in Christ reconciling the world to Himself . . . and hath committed unto us the word of reconciliation."

HYMN "Lift up Our Hearts, O King of Kings"

"To kindlier thoughts and nobler things."

POSTLUDE "Bless Ye the Lord" *Basil Harwood*

XXXIII

THEME: *The Ecumenical Movement*

No one church or denomination has exclusive control of the way of salvation which is in Christ alone; let us love one another as brethren.

ORGAN "Andante Religioso" *Dickinson*

PROCESSIONAL "Glorious Things of Thee are Spoken"

RESPONSIVE READING John 1: 1-17

"I am the vine, ye are the branches. These things I command you, that ye love one another."

ANTHEM "Te Deum" *Ralph Harris*

SCRIPTURE Jonah 3: 1-6; 10: 4

Jonah objects to God handling the matter of Nineveh in any other way than according to his plan.

HYMN "Forgive, O Lord, Our Severing Ways"

SCRIPTURE Acts 27

Paul's shipwreck.

ANTHEM "The Greatest of These" *Bitgood*

"Though I have the gift of prophecy and understand all mysteries and all knowledge, and have not love, it profiteth me nothing."

SERMON THE ECUMENICAL MOVEMENT. Text: Acts 27: 44

"... Some on boards, and some on broken pieces of the ship ... they escaped all safe to land."

HYMN "In Christ There is no East or West"

POSTLUDE "Maestoso" *Schroeder*

XXXIV

THEME: *A Christian Church*

In a truly Christian Church the members shall walk uprightly before God, as examples to all men, love and serve one another. Purity of personal life, brotherly love, compassion.

ORGAN "Psalm 37"—"The Meek Shall Inherit the Earth"*Howells*

PROCESSIONAL "Blessing and Honor"

PSALTER Psalm 24

"Who shall ascend into the hill of the Lord and who shall stand in His holy place? He that hath clean hands and a pure heart . . ."

ANTHEM "With a Voice of Singing"*Martin Shaw*

SCRIPTURE Isaiah 6

"Holy, Holy, Holy, is the Lord of hosts . . . Mine eyes have seen the king, the Lord of hosts."

ANTHEM "So Here Hath Been Dawning"*Pres. Hymnal No. 457*

(The Youth Choirs, in unison.

The Adult Choir then repeating vs. 1 in harmony, softly)

HYMN "We Come Unto Our Fathers' God"

SCRIPTURE I Corinthians 1: 3-18

"I beseech you brethren . . . that there be no divisions among you, but that ye be perfectly joined together."

OFFERTORY ANTHEM "Greater Love Hath No Man"*Ireland*

SERMON A CHRISTIAN CHURCH. Text: I Corinthians 1: 10

"Now I beseech you, brethren . . . that ye be perfectly joined together in the same mind and in the same judgment."

HYMN "I Love Thy Kingdom, Lord"

POSTLUDE "Lord God, We Thank Thee"*Bach*

XXXV

A SERVICE OF INSTALLATION OF A MINISTER

ORGAN "Consecration"*Bossi*

PROCESSIONAL "Ancient of Days"

CALL TO WORSHIP

INVOCATION. PRAYER

THE LORD'S PRAYER

ANTHEM "How Lovely is Thy Dwelling Place"*Brahms*

PSALTER Psalm 24

"Who shall ascend into the hill of the Lord? Or who shall stand in his
holy place?"

GLORIA PATRI

SCRIPTURE John 21: 1-22

Christ's words to Peter: "Feed my sheep; feed my lambs"

CHORAL PRAYER "God Be in My Head"*Walford Davies*

PRAYER

SERMON

HYMN "The King of Love My Shepherd Is"

CHARGE TO THE MINISTER

CHORAL RESPONSE "O Thou who makest Thine Angels Spirits,
Thy ministers a flaming fire"*Dickinson*

CHARGE TO THE PEOPLE

BENEDICTION

CHORAL AMEN

HYMN "God of the Prophets, Bless the Prophets' Sons"

POSTLUDE "We Praise Thee, O God"*Bach*

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XXXVI

THEME: *The Picture of God*

- (a) The loving Father
- (b) Made manifest in Jesus Christ

ORGAN "Adoration"*Bossi*

PROCESSIONAL "I Sing the Mighty Power of God"

PSALTER Psalm 8

"O Lord our Lord, how excellent is Thy name in all the earth."

ANTHEM "O Come Before His Presence with Singing"*Martin*

"Like as a father pitieth His children so is the Lord merciful."

SCRIPTURE I Kings 19: 1-13

God takes care of Elijah in the wilderness.

HYMN "The Lord is Rich and Merciful"

SCRIPTURE John 14: 5-17

"Jesus said unto him: he that hath seen me hath seen the Father."

OFFERTORY ANTHEM "Come, O Thou Traveler Unknown"*Noble*

... "'Tis Love, who died for me"

SERMON THE PICTURE OF GOD. Text: Psalm 17: 15

"As for me, I shall be satisfied with Thy likeness."

HYMN "Glory Be to God the Father"

POSTLUDE "Te Deum"*Reger*

XXXVII

THEME: *The Mystery of the Cloud*

"Within the dim unknown
Standeth God among the shadows,
Keeping watch above His own."

ORGAN "To Thee I Cry" *Bach*

PROCESSIONAL "Through the Night of Doubt and Sorrow"

PSALTER Psalm I

"The Lord knoweth the way of the righteous"

ANTHEM "O That I Knew Where I Might Find Him" .. *Sterndale Bennett*

... "Blessed are they that have not seen and yet have believed."

SCRIPTURE Exodus 19: 16-25

The story of God giving the ten Commandments to Moses from out the thick cloud on Mount Sinai.

HYMN "In Heavenly Love Abiding"

SCRIPTURE Mark 9:2-10

The Transfiguration

OFFERTORY ANTHEM "Seek Him that Maketh the Seven Stars and Orion" *Elgar*

... "I look for Thee, O Lord, more than they that watch for the morning."

SERMON THE MYSTERY OF THE CLOUD. Text: Exodus 19: 9

"Lo, I come to thee in a thick cloud."

HYMN "Whate'er my God Ordains Is Right"

POSTLUDE "Whate'er my God Ordains" *Bach*

XXXVIII

THEME: *The Search for God*

ORGAN Psalm 139. "Yea the Darkness Hideth Me Not from
Thee" *Howells*

PROCESSIONAL "Praise the Lord, His Glories Show"

PSALTER Psalm I

"Blessed is the man . . . his delight is in the law of the Lord"

ANTHEM "O Praise Ye the Lord in Heaven" *Rachmaninoff*

SCRIPTURE I Kings 5: 1-12, 17-18

The building of Solomon's Temple, "The House of God."

HYMN "This Is My Father's World"

SCRIPTURE Luke 4: 16-22; 33-37

Jesus preaching in the Synagogue: "The Spirit of the Lord is upon me".

OFFERTORY ANTHEM "Jesu, Friend of Sinners" *Grieg*

"May our eyes see Thee, our hearts know Thee."

SERMON THE SEARCH FOR GOD. Text: Job 23: 3; Psalm 61: 2;
Isaiah 55: 6

"O that I knew where I might find Him"

HYMN "To Thine Eternal Arms, O God"

POSTLUDE "O God, Thou Faithful God" *Karg-Elert*

XXXIX

THEME: *The Seeking God*

We love Him because He first loved us

ORGAN "The King of Love my Shepherd Is" *Noble*

PROCESSIONAL "The God of Abraham Praise"

ANTHEM "Behold I Stand at the Door" *Back*

SCRIPTURE Exodus 3: 1-14

"And the Lord said, I have surely seen the affliction of my people and am come to deliver them."

ANTHEM "The Shepherds Had an Angel" *English Traditional*

(The Youth Choirs)

"The wilful lambs that go astray
He, bleeding, bringeth back" *Presb. Hymnal No. 448*

HYMN "Come Thou Almighty King"

SCRIPTURE Luke 15: 11-32

The Shepherd seeking the lost sheep; the Prodigal Son

OFFERTORY ANTHEM "God So Loved the World" *Stainer*

SERMON THE SEEKING GOD. Text: Luke 15: 20

"When he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him."

HYMN "O Jesus Thou Art Standing"

POSTLUDE "Choral Song" *Wesley*

XL

THEME: *The Protection of God*

ORGAN "Improvisation" *Beobide*

PROCESSIONAL "How Firm a Foundation"

"I'll strengthen thee, help thee and cause thee to stand."

PSALTER Psalm 31

"Be of good courage and He shall strengthen thy heart"

ANTHEM "When O'er the Hills" *XIV Century Flemish*

* * * * *

"The Lord His Watch is Keeping."

SCRIPTURE Exodus 14: 5-15, 21-28, 31

The crossing of the Red Sea.

HYMN "He Who Would Valiant Be" (John Bunyan's Hymn)

SCRIPTURE I Thessalonians 3

"For now we live if ye stand fast in the Lord"

ANTHEM "Beneath the Shadow of the Great Protection" *Dickinson*

SERMON THE PROTECTION OF GOD. Text: Exodus 14: 13

"Moses said unto the people, Fear ye not, stand still and see the salvation of the Lord."

HYMN "Be Still My Soul"

POSTLUDE "A Majestic Air" *Rameau*

XLI

THEME: *What Things Abide*

The Temporal and the Eternal

ORGAN "How lovely is Thy Dwelling Place"*Huber*

PROCESSIONAL "The Church's One Foundation"

PSALTER Psalm I

"The ungodly shall not stand: the Lord knoweth the way of the righteous."

ANTHEM "Sky So Bright"*Nagler*

"Countless times shall our God be praised now."

(Youth Choirs and Chancel Choir)

SCRIPTURE LESSON Deuteronomy 8: 1-6

"Thou shalt remember all the ways which the Lord Thy God led thee; therefore, thou shalt keep the commandments of the Lord thy God to walk in His ways."

HYMN "My Heart is Resting, O My God"

SCRIPTURE I Corinthians 3: 1-11

"We are laborers together with God."

ANTHEM "God My Shepherd Walks Beside Me"*Bach*

SERMON THE TEMPORAL AND THE ETERNAL. Text: I Corinthians 3: 5

"Who then is Paul, and who is Apollos, but ministers"

HYMN "Forward be Our Watchword"

POSTLUDE "Cantabile"*Elgar*

XLII

THEME: *Facing the Future*

God will take care of the future as He has the past.

ORGAN "O God, Thou Faithful God"*Brahms*

PROCESSIONAL "Joyful, Joyful We Adore Thee"

PSALTER Psalm III: 1-5, 7-10

"He will be ever mindful of His covenant."

ANTHEM "The Lord Is My Light"*Parker*

... Therefore will I not fear.

SCRIPTURE Exodus 33: 1-14

The children of Israel go forth from bondage in Egypt.

HYMN "A Mighty Fortress Is Our God"

SCRIPTURE I Corinthians 10: 1-13

"I would not have you ignorant how that our fathers were under the cloud and all passed through the sea . . . But God is faithful."

OFFERTORY ANTHEM (a) "Be Thou Faithful Unto Death"

(b) "To God On High Be Thanks and Praise"

Mendelssohn

SERMON FAITH IN THE FUTURE. Text: I Corinthians 10: 13

"God is Faithful"

HYMN "Soldiers of Christ Arise"

... Strong in the faith . . .

POSTLUDE "Allegro Maestoso, Sonata IV"*Mendelssohn*

XLIII

THEME: *The Advice of Rabshaketh*

Rabshaketh's advice was to cease to trust God, as the situation was hopeless. The central idea is the value of Faith.

ORGAN "Meditation" *Choveaux*

PROCESSIONAL "O Brothers Lift Your Voices"

PSALTER Psalm 2

"Why do the heathen rage and the people imagine a vain thing? Be wise now therefore ye kings, be instructed ye judges of the earth. Blessed are all they that put their trust in Him."

ANTHEM "Soon Night Will Pass" *Henschel*
Lord, let us strive and be victorious"

SCRIPTURE II Kings 18: 17-36

What confidence is this in which thou trustest?

HYMN "Christian, dost thou see them?"

SCRIPTURE I Corinthians 1: 18-31

"For the preaching of the cross is to them that perish foolishness; but unto us . . . it is the power of salvation."

ANTHEM "In Faith I Calmly Rest" *Bach*

SERMON THE ADVICE OF RABSHAKETH. Text: II Kings 18: 28

"Then Rabshaketh stood and cried with a loud voice in the Jews' language, and spake, saying, Hear the word of the great king, the king of Assyria."

HYMN "O Where are Kings and Empires Now? . . .

Thy Holy church, O God . . .

Unshaken as eternal hills, immovable she stands."

POSTLUDE "Vision" *Rheinberger*

XLIV

THEME: *A City Unsavd*

ORGAN "A Prayer" *Paul Held*

PROCESSIONAL "The Fathers Built This City"

PSALTER Psalm 145

To make known to the sons of men His mighty acts and the glorious
majesty of His Kingdom.

ANTHEM "The Lord's Prayer" *Ukrainian*

(The Youth Choirs and Adult Choir)

SCRIPTURE Genesis 18: 20-33

The story of the destruction of Sodom and Gomorrah.

RESPONSE "O Brother Man" *Geoffrey Shaw*

(The Youth Choirs, vs. 1)

HYMN "O Holy City Seen of John"

SCRIPTURE Revelation 21

The description of the Holy City

OFFERTORY ANTHEM "I said, 'Let Me Walk in the Field' " *Lutkin*

He said, 'Nay, walk in the town'.

SERMON A CITY UNSAVED. Text: Genesis 18: 20

"The cry of Sodom and Gomorrah is great, and their sin is very
grievous."

HYMN "O Brothers Lift Your Voices"

POSTLUDE "Adagio, Allegro" *Couperin*

XLV

THEME: *The Positive Approach*

Do something to bring in the Kingdom of God, instead of just being discouraged with conditions as they exist.

ORGAN "Rejoice in the Lord" *Karg-Elert*

PROCESSIONAL "Through the Night of Doubt and Sorrow"

PSALTER Psalm 34

"I sought the Lord and he heard me." The Lord redeemeth the soul of his servants and none of them that trust in Him shall be desolate.

ANTHEM "Holy, Holy, Holy" *Spicker*

SCRIPTURE Joshua 1: 1-9

"Only be thou strong and very courageous"

ANTHEM "Praise God" ("Laus Deo") *Robin Milford*

(The Youth Choirs)

"Let praise devote thy work and skill employ
Thy whole mind and they heart be lost in joy."

HYMN "I Bind My Heart this Tide"

SCRIPTURE John 9: 13-23

The story of the healing of the blind man.

ANTHEM "Be Strong" *Ambrose*

SERMON THE POSITIVE APPROACH. Text: John 9: 25

... "Whether he be a sinner or no, I know not; one thing I know, that, whereas I was blind, now I see."

HYMN "God of our Life"

ORGAN "A Mighty Fortress" *Karg-Elert*

XLVI

THEME: *Walking with God and Serving Mankind*

ORGAN "Sonata IV: Allegro, Andante" *Mendelssohn*

PROCESSIONAL "Lead Us, O Father, in the Paths of Peace"

... "Until our lives are perfected in Thee."

PSALTER Psalm 42

"My soul thirsteth for God, for the living God . . . The Lord will command His loving kindness in the daytime and in the night His song shall be with me."

ANTHEM "Blessed Are the Men Who Fear Him" *Mendelssohn*

SCRIPTURE Isaiah 6: 1-8

"Mine eyes have seen the King, the Lord of hosts . . . and I have heard the voice of the Lord, saying, Whom shall I send and who will go for us? Then said I: Here am I, send me."

HYMN "When I Survey the Wondrous Cross"

SCRIPTURE Philippians 3: 1-16

"I follow after if that I may apprehend that for which I am apprehended of Christ Jesus . . . forward toward the mark for the prize of the high calling of God which is in Christ Jesus."

OFFERTORY ANTHEM "Because I Have Been Given Much, I Too Will Give" *Elinor Remick Warren*

SERMON WALKING WITH GOD AND SERVING MANKIND.

Text: Philippians 3: 7

"What things were gain to me those I counted loss for Christ."

HYMN "O Jesus I Have Promised to Serve Thee to the End"

POSTLUDE "Symphonic Piece" *Cole*

XLVII

THEME: *The Tribute Money*

Whose image and superscription is this upon the coin? Caesar's.

In whose image art thou created?

"And God created man in His own image."

"Render unto Caesar the things which are Caesar's
and unto God the things which are God's."

ORGAN "Our Father Which Art in Heaven" *Bach*

PROCESSIONAL "Ye Servants of God your Master Proclaim"

PSALTER Psalm 111

"I will praise the Lord with my whole heart in the assembly of the
upright and in the congregation."

ANTHEM "Saviour Who in Thine Own Image" *Peter Cornelius*

To create me didst once deign . . .

Love, I give myself to Thee

Thine to be eternally."

SCRIPTURE Genesis 22: 1-14

The story of the creation of man in the image of God.

HYMN "O Master Workman of the Race"

SCRIPTURE Matthew 22: 15-33

The story of the Tribute money

OFFERTORY ANTHEM "God be in My Head" *Walford Davies*

SERMON THE TRIBUTE MONEY. Text: Matthew 22: 17-21

... "Is it lawful to give tribute unto Caesar, or not? . . . Render therefore
unto Caesar the things that are Caesar's; and unto God the things that are
God's."

HYMN "O Thou Great Friend to All the Sons of Men"

POSTLUDE "Dithyramb" *Lucas*

XLVIII

THEME: *There Arose A Murmuring*

Not community of goods but Christian compassion and understanding is the test of a Christian civilization

ORGAN "Pastorale Sonata" *Rheinberger*

(God has created beauty for all men)

PROCESSIONAL "When All Thy Mercies, O My God"

PSALTER Psalm 1

"The Lord knoweth the way of the righteous"

ANTHEM "All Creatures of Our God and King" *Walker Robson*

(The Youth Choirs)

(St. Francis of Assisi's "Hymn of all the Creatures")

SCRIPTURE Nehemiah 5: 1-13

"And there was a great cry of the people and their wives against their brethren the Jews"; and the Jews had compassion on the poor and relieved them of their indebtedness.

HYMN "We Give Thee but Thine Own"

SCRIPTURE Acts 4: 32-36, 6, 1-7

"And in those days there arose a murmuring of the Grecians against the Hebrews because their widows were neglected in the daily ministration."

OFFERTORY ANTHEM "Be Ye All of One Mind" *Godfrey*

having compassion one for another.

ORDINATION OF DEACONS These have charge of helping the poor and of other charitable, community duties.

SERMON THERE AROSE A MURMURING. Text: Acts 6: 1

HYMN "Jesus Calls Us O'er the Tumult"

... "Saying, 'Christian follow me'"

POSTLUDE "Allegro" *Rheinberger*

XLIX

THEME: *The Parable of the Elder Brother*

ORGAN "Lord be Merciful to Me" *Bach*

PROCESSIONAL "The Lord is Rich and Merciful"

PSALTER Psalm 111: 1-5, 7-10

"The Lord is generous and full of compassion"

ANTHEM "Give Ear unto Me, O God" *Marcello*

"O Show Thy marvellous loving kindness."

(The Youth Choirs)

SCRIPTURE Genesis 37: 13-30

Joseph's brethren cast him into a pit.

HYMN "Dear Lord and Father of Mankind"

SCRIPTURE Luke 15: 11-32

The story of the Prodigal son and the Elder Brother

OFFERTORY ANTHEM "The Pharisee and the Publican"

(Self righteousness vs. humility)

Heinrich Schuetz

SERMON THE PARABLE OF THE ELDER BROTHER. Text: Luke 15: 28

"And he was angry."

HYMN "Spirit of God Descend upon my Heart"

POSTLUDE "Have Mercy, O God our Father" *Bach*

L

THEME: *Turn You and Take Your Journey*

This Service was held the Sunday before the Brick Church moved into the new church building. It is suitable for missions, social work, or any undertaking for Christ.

ORGAN "Praise Ye the Lord" *Huber*

PROCESSIONAL "I Love Thy Kingdom, Lord"

PSALTER Psalm 122

"I was glad when they said unto me: let us go into the house of the Lord"

ANTHEM "I Will Lift Up Mine Eyes" *Sowerby*

"The Lord shall preserve thy going out and thy coming in from this time forth and even forever more."

SCRIPTURE Joshua 1: 1-9

"Now therefore arise, go over this Jordan, thou, and all this people, unto the land which I do give thee . . . Be strong and of good courage."

HYMN "Lord God of Hosts Whose Purpose Never Swerving"

SCRIPTURE Luke 10: 1-11

"Christ sendeth out the disciples to preach the Gospel, into every city and place whither he himself would come."

OFFERTORY ANTHEM "Make Us Strong" *Nagler*

SERMON TURN YOU AND TAKE YOUR JOURNEY. Text: Deuteronomy 1: 6, 7

"Ye have dwelt long enough in this mount; turn you and take your journey."

HYMN "Through the Night of Doubt and Sorrow"

POSTLUDE "Paean" *Rowley*

LI

THEME: *I Will Fill This House with Glory, Saith the Lord of Hosts*

THE DEDICATION OF THE NEW BRICK CHURCH BUILDING
(Suitable therefore for Anniversaries.)

- ORGAN (a) "Praise God Ye Christians All" *Bach*
(b) "Maestoso, Andante, from Concerto V" *Handel*
(c) "St. Anne" Fugue *Bach*
(d) "Revery" *Dickinson*

CHORAL PRELUDE (a) "Let All Mortal Flesh Keep Silence"
... God within his temple dwelleth *Old French*
Our full homage doth demand.
(*Presbyterian Hymnal; Response 14*)
(The Youth Choirs in the Gallery)

(b) "Glory to the Trinity" *Rachmaninoff*
(Ascription only. The Adult Choir in the Narthex)

PROCESSIONAL "Ancient of Days"

PSALTER Psalm 24, "Lift up your heads, O ye gates, and be ye lifted up,
ye everlasting doors, and the King of Glory shall come in."

ANTHEM "Great and Glorious Is the Name of the Lord of Hosts"
(Adult and Youth Choirs) *Dickinson*

SCRIPTURE I Kings 8: 22-23, 26-43
The Dedication of Solomon's Temple

HYMN "Our God Our Help in Ages Past"

SCRIPTURE Revelation 21: 1-3, 10-16, 23-27
"And I saw no Temple there, for the Lord God Almighty and the Lamb
are the temple of it."

THE DEDICATION

HYMN "O God of Bethel"

DEDICATORY PRAYER

CHORAL PRAYER "Blessed Are They that Dwell in Thy House"
..... *Dickinson*

OFFERTORY ANTHEM "How Lovely Is Thy Dwelling Place" .. *Brahms*

SERMON I WILL FILL THIS HOUSE WITH GLORY, SAITH THE LORD OF
HOSTS. Text: Haggai 2: 7

HYMN "Glorious Things of Thee Are Spoken"

CHORAL BLESSING "The Lord Bless You and Keep You" *Lutkin*

POSTLUDE "Now Thank We All Our God" *Karg-Elert*

LII

THEME: "*Speak Unto the Children of Israel
That They Go Forward.*"

ORGAN "Processional"*Strauss*

PROCESSIONAL "Joyful, Joyful, We Adore Thee"

PSALTER Psalm 100

"Make a joyful noise unto the Lord, all ye lands."

ANTHEM "Springs in the Desert"*Jennings*

"An Highway shall be there, and it shall be called the Way of Holiness."

SCRIPTURE Exodus 14: 1-16

God's directions to the Children of Israel escaping from Egypt: Go Forward.

HYMN "A Mighty Fortress Is Our God"

SCRIPTURE Acts 5: 25-42

Peter, brought out of prison by God's power, continues to preach the Gospel, heeding not at all the priests and magistrates.

OFFERTORY ANTHEM "The King's Highway"*Williams*

SERMON GO FORWARD. Text: Exodus 14: 15

HYMN "Soldiers of Christ, Arise"

POSTLUDE "Heroic Piece"*Webbe*

LIST OF ANTHEMS

IN THE FIFTY-TWO SERVICES

The anthems in parentheses, which also suit the Service Theme, may be substituted for those originally used.

The abbreviations used signify: D, difficult; M, medium; E, easy; C, unaccompanied; the numeral indicates the number of parts in an unaccompanied anthem when there are more than four parts; P. H. means Presbyterian Hymnal.

Each anthem is listed with the Service Number on which it appears.

SERVICE NO.

1.	O Lord God, unto Whom Vengeance Belongeth <i>Baker</i>	Gray	D
	(Had We But Harkened) <i>Walford Davies</i>	Novello	E
	A World Hurt Sore <i>Dickinson</i>	Gray	M
2.	Lord We Cry to Thee for Help <i>Zwingli</i>	Gray	E
	For All Who Watch Tonight <i>Dickinson</i>	Gray	E
3.	Praise God in His Holiness <i>G. Shaw</i>	Curwen	E
	*We Adore Thee ("O Come Let Us Worship") <i>Hebrew</i>	Gray	E
	Alleluia, I Heard a Voice <i>Weelkes</i>	Oxford	D
	(Sing Alleluia Forth) <i>Thiman</i>	Novello	E
4.	Thy Will Be Done Forever <i>Hugo Wolf</i>	Gray	D
	(In the Day of Battle) <i>Dickinson</i>	Gray	E
	Prayer in Time of War <i>Dickinson</i>	Gray	E
5.	O Thou that Tellest Good Tidings . . <i>Handel</i>	Novello	E
	The Spirit of the Lord Is Upon Me . . <i>Elgar</i>	Novello	M
	(How Lovely Are the Messengers) . . <i>Mendelssohn</i>	Novello	E
6.	O Lord, Thou art our God <i>Dickinson</i>	Gray	M
	Beautiful Saviour <i>Christiansen</i>	Augsburg (C. 8)	E
7.	Sing Alleluia Forth <i>Thiman</i>	Novello	E
	Rest in Peace <i>Schubert</i>	Gray	E
	The Countless Hosts <i>Grieg</i>	Gray	M, (C. 8)
8.	Thy Word is like a Garden <i>Dickinson</i>	Gray	E
	Awake my Heart's Beloved <i>Hans Sachs</i>	Gray	M
9.	†Blessed be the God and Father <i>Wesley</i>	Novello	E
	Prepare Ye the Way of the Lord . . . <i>Garrett</i>	Novello	E

* For other Antiphons, which are Scripture Readings with Choral Responses, see Book of Antiphons and separate Antiphons, published by The H. W. Gray Company, New York.

† Can easily be shortened, if desired.

LIST OF ANTHEMS

SERVICE NO.

- | | | | | |
|-----|--|-------------------------|------------------|---------|
| 10. | How Lovely Are Thy Dwellings
(Youth, S.A.) | <i>Thiman</i> | Novello | M |
| | Lord, now Thy Benediction
(Response) | <i>Swiss Trad.</i> | P. H. 480 | E |
| | Blessed Is the Man | <i>Rachmaninoff</i> | Gray | M |
| 11. | O that Men would Praise the Lord | <i>Wolstenholme</i> | Novello | M |
| | List to the Lark | <i>Norfolk Chimes</i> | Gray | E |
| | To the Infinite | <i>Schubert</i> | Gray | (Solo) |
| 12. | O Lord, have Mercy upon me | <i>Pergolesi</i> | Novello | E |
| | Sing to the Lord | <i>Schuetz</i> | Schirmer | D, C. 8 |
| | (An Angel Came from Heaven) | <i>Traditional</i> | Gray | E |
| | (The Last Judgment) | <i>C.P.E. Bach</i> | Gray | E |
| 13. | Let All Mortal Flesh Keep Silence. | <i>Trad. French</i> | P. H. 112, vs. 1 | E |
| | Break Forth, O Beauteous Heavenly
Light | <i>Bach</i> | Novello | E |
| | The Shepherd's Story (Nowell) | <i>Dickinson</i> | Gray | M |
| | Shepherds on this Hill | <i>Trad. Greek</i> | Gray | E |
| | Holy Angels Singing | <i>Trad. Russian</i> | Gray | M |
| | The Quest Eternal: Where Go Ye,
Singing Angel Bands | <i>Dickinson</i> | Gray | E |
| 14. | All Hail the Virgin's Son | <i>Dickinson</i> | Gray | E |
| | Is This the Way to Bethlehem | <i>Italian Trad.</i> | Gray | E |
| 15. | Ring out Wild Bells | <i>Gounod-Gilchrist</i> | Schirmer | M, 6 |
| | What of the night, O Watchman | <i>Thompson</i> | Gray | E |
| | <i>Arr. Andrews</i> | | | |
| 16. | Still there is Bethlehem | <i>Dickinson</i> | Gray | E |
| | A Heavenly Song is Sung this Day | <i>Swiss Trad.</i> | Gray | E |
| 17. | My Jesus is My Lasting Joy
(Solo with 2 violins) | <i>Buxtehude</i> | Gray | E |
| | "Rejoice, Beloved Christians"
(Short Cantata) | <i>Buxtehude</i> | Gray | E |
| | We Pause beside this Door | <i>Dickinson</i> | Gray | E |
| 18. | How Burn the Stars Unchanging | <i>Lockwood</i> | Gray | M |
| | Lord, Lead us Still | <i>Brahms</i> | Gray | E |
| 19. | Glory to the Trinity | <i>Rachmaninoff</i> | Gray | D, C |
| | (The Lord is Exalted) | <i>West</i> | Novello | E |
| | Pray for the Dawn of Peace | <i>Gale</i> | Gray | E |

LIST OF ANTHEMS

SERVICE NO.

20.	Intercessory Hymn	<i>Edward German</i>	Novello	E
	O Lord God of Hosts, Strengthen and Guide	<i>Harvey Gaul</i>	Schirmer	M
	**In the Name of our God	<i>Willan</i>	Gray	D
21.	Christ went up into the Hills	<i>E. R. Warren</i>	Gray	M
	I Walk Alone with God (Solo: "Alone with God")	<i>Abbott</i>	Summy	E
22.	The Reproaches	<i>Palestrina</i>	Gray	E
	O Saviour of the World.....	<i>Palestrina</i>	Novello	E
23.	Hosanna to the Son of David	<i>Handel</i>	Gray	M
	Hosanna	<i>Bitgood</i>	Gray	E
	Roads	<i>Dickinson</i>	Gray	E
24.	Now Our Hymn Ascendeth	<i>XIV Century</i>	Gray	E
	(I See Thy Kingdom, Lord)	<i>Gretchaninoff</i>	Gray	M, C
	Lord for Thy Tender Mercies' Sake..	<i>Farrant</i>	Novello	E
25.	Now when the Morning; O Wondrous Love (from the "St. Matthew Pas- sion")	<i>Bach</i>	Novello	E
	Cloud, if as Thou Dost Melt (The Shower)	<i>Elgar</i>	Novello	D
	(Blessed Jesu)	<i>Dvorak</i>	Schirmer	E
26.	An Easter Hallelujah	<i>Vulpius</i>	Gray	Dbl. Cho., C
	§(Rejoice the Lord is Risen).....	<i>XVII Century</i>	Gray	E
	§Hail Thou Glorious Easter Day	<i>Nagler</i>	Gray	D
	§When the Dawn Was Breaking	<i>Trad. Polish</i>	Gray	E
	(In Joseph's Lovely Garden)	<i>Trad. Spanish</i>	Gray	E, C
	§An Easter Litany	<i>Dickinson</i>	Gray	M
27.	§The Soul's Rejoicing in the Resurrection	<i>Georg Joseph</i>	Gray	E
	Open our Eyes	<i>MacFarlane</i>	Schirmer	E, C

**If sung as a sort of Response, as at Presentation of Colors, the first and last choruses, which are identical, separated by the solo, will be found effective.

§ Parts for Strings or Brass.

Page Eighty-eight

LIST OF ANTHEMS

SERVICE NO.

- | | | | | |
|-----|---------------------------------------|----------------------|----------------|--------|
| 28. | Dearest Jesus | <i>XV Century</i> | Gray | E |
| | Jesu, Joyaunce of my Heart | <i>Ahle (arr.)</i> | Novello | E |
| | (Antiphonal Choirs, S.A.) | <i>Ackerman</i> | | |
| | O Wisdom | <i>Noble</i> | Gray | E, C |
| 29. | Let my Prayer come up | <i>Purcell</i> | Novello | M, C |
| | The Lord's Prayer | <i>Apletscheieff</i> | Gray | M, C |
| 30. | Hallelujah! O Praise Ye the Lord ... | <i>Franck</i> | B. & H. | M |
| | A Prayer for Our Country | <i>Voris</i> | Gray | M |
| 31. | I Believe in God (The Nicene Creed) . | <i>Gretchaninoff</i> | Schirmer | D |
| | (O Lord Increase our Faith) | <i>Gibbons</i> | Novello | E |
| | I Believe, O Lord | <i>Saint-Saens</i> | Gray | E |
| 32. | Grieve not the Holy Spirit | <i>Noble</i> | Gray | E |
| | (Light out of Darkness) | | | |
| | (From "The Light of Life") | <i>Elgar</i> | Novello | M |
| | Jerusalem's Wall | <i>Cecil Forsyth</i> | Gray | E |
| 33. | Te Deum | <i>Ralph Harris</i> | Gray | E |
| | The Greatest of These | | | |
| | (Solo or Chorus) | <i>Bitgood</i> | Gray | E |
| 34. | With a Voice of Singing | <i>Martin Shaw</i> | Curwen | E |
| | "Greater Love Hath No Man" | <i>Ireland</i> | Stainer & Bell | M |
| 35. | How Lovely is Thy Dwelling Place .. | <i>Brahms</i> | Novello | D |
| | God Be in My Head | <i>Davies</i> | Novello | E |
| | Service of Responses | | | |
| | (O Thou Who Makest) | <i>Dickinson</i> | Gray | E |
| 36. | O Come before His Presence | <i>Martin</i> | Novello | E |
| | Come O Thou Traveller Unknown .. | <i>Noble</i> | Gray | M, C |
| 37. | O That I Knew Where I Might | | | |
| | Find Him | <i>Bennett</i> | Novello | E |
| | Seek Him that Maketh the Seven Stars | | | |
| | (For Men's Voices; from "The | | | |
| | Light of Life") | <i>Elgar</i> | Novello | D |
| | (Seek ye the Lord) | <i>Roberts</i> | Novello | E |
| 38. | O Praise Ye The Lord from Heaven.. | <i>Rachmaninoff</i> | J. Fischer | M |
| | Jesu, Friend of Sinners | <i>Grieg</i> | Gray | M, C 8 |

LIST OF ANTHEMS

SERVICE NO.

- | | | | | |
|-----|--|----------------------------|----------------------------|-------------|
| 39. | Behold I Stand at the Door
(Sop. and Bass Solos) | <i>Bach</i> | Gray | E |
| | The Shepherds had an Angel (Youth) . | <i>English Trad.</i> | P. H. 448 | E |
| | God so loved the World
(from "The Crucifixion") | <i>Stainer</i> | Novello | E |
| 40. | When O'er the Hills
(The Lord His Watch is Keeping) . | <i>XIV Century Flemish</i> | Gray | M |
| | Beneath the Shadow | <i>Dickinson</i> | Gray | E |
| 41. | Sky So Bright | <i>Nagler</i> | Gray E, (C 4 or 8) | |
| | God my Shepherd Walks Beside Me
(with Sop. or Tenor Solo) | <i>Bach</i> | Gray | Cho. E |
| 42. | The Lord is my Light | <i>Parker</i> | Schirmer | M |
| | Be Thou Faithful (Solo);
To God on High (Chorale)
(from "St. Paul") | <i>Mendelssohn</i> | Novello | Cho. E |
| 43. | Soon Night will Pass
("Morning Hymn") | <i>Henschel</i> | Boston Music | C 8 |
| | In Faith I Calmly Rest | <i>Bach</i> | Gray | E |
| 44. | The Lord's Prayer | <i>Ukrainian</i> | Gray | C, E |
| | Worship (O Brother Man) (Youth) . | <i>Geoffrey Shaw</i> | Novello | Unison |
| | I said, "Let me Walk in the Field" . | <i>Lutkin</i> | Gray | M |
| 45. | Holy, Holy, Holy | <i>Spicker</i> | Schirmer | M |
| | Praise God ("Laus Deo") (Youth) . | <i>Milford</i> | Novello | M |
| | Be Strong
("Tomorrow Comes the Song") . . . | <i>Ambrose</i> | Schmidt
Bar. Solo, Cho. | E |
| 46. | Blessed Are the Men (from "Elijah") . | <i>Mendelssohn</i> | Schirmer | M |
| | Lord, Let Me Be a Sword for Thee . | <i>Woodman</i> | Schirmer | E |
| | ("Because of Thy Great Bounty") . | <i>E. R. Warren</i> | Gray | Mainly Solo |
| 47. | Saviour Who in Thine Own Image
("Surrender of the Soul to Ever-
lasting Love") | <i>Cornelius</i> | Novello | D, 8 C |
| | God be in My Head | <i>Walford Davies</i> | Novello | E |
| 48. | All Creatures of our God and King
("An Awakening") (Youth) | <i>Robson</i> | Novello | M |
| | Be Ye all of one Mind | <i>Godfrey</i> | Novello | E |

LIST OF ANTHEMS

SERVICE NO.

49.	Give Ear unto me (Youth)	<i>Marcello</i>	Novello	M
	The Pharisee and the Publican	<i>Schuetz</i>	Gray	E
50.	I Will Lift up Mine Eyes	<i>Sowerby</i>	Boston Music	M
	Make us Strong	<i>Nagler</i>	Gray	E, C 6
51.	Let all Mortal Flesh Keep Silence . . .	<i>Old French</i>	P. H. 112	E
	Glory to the Trinity			
	(Ascription of)	<i>Rachmaninoff</i>	Gray	M
	Great and Glorious	<i>Dickinson</i>	Gray	M
	Blessed are they that Dwell in Thy			
	House	<i>Dickinson</i>	Gray	E
	How Lovely Is Thy Dwelling Place . .	<i>Brahms</i>	Novello	D
	(Hosanna)	<i>Hummel</i>	Gray	M
	The Lord Bless you and keep you			
	(Response)	<i>Lutkin</i>	Summy	E
52.	Springs in the Desert	<i>Jennings</i>	Gray	E
	The King's Highway	<i>Williams</i>	Gray	E

ORGAN PRELUDES

USED IN THE FIFTY-TWO SERVICES

IN ALPHABETICAL ORDER ACCORDING TO COMPOSERS

Thou Prince of Peace	<i>Bach</i>	Gray
O God be merciful to me (Ebarne dich) . .	<i>Bach</i>	Gray
O Lord Have Mercy (Kyrie)	<i>Bach</i>	Many Publishers
Our Father (Vater Unser)	<i>Bach</i>	Many Publishers
Praise God, Ye Christians All (early work)		
(Lobt Gott ihr Christen allzugleich) . .	<i>Bach</i>	Many Publishers
"St. Anne" Fugue	<i>Bach</i>	Many Publishers
Whate'er My God Ordains is Right	<i>Bach</i>	Many Publishers
To Thee I Cry (Ich ruf zu Dir)	<i>Bach</i>	Many Publishers
Improvisation (Offertorio)	<i>Beobide</i>	Gray
Adoration	<i>Bossi</i>	Bertarelli, Milan
Consecration (Stunde der Weihe)	<i>Bossi</i>	Peters
O God Thou Faithful God	<i>Brahms</i>	Novello (Gray)
Meditation	<i>Bubeck</i>	Gray
Praise God, Ye Christians	<i>Buxtehude</i>	Gray
Sustain us by Thy Word (Erhalte uns		
durch dein Wort)	<i>Buxtehude</i>	B. & H.
Meditation (Contemporary English		
Composers Collection)	<i>Choveaux</i>	Schott
Solemn Melody	<i>Davies</i>	Novello
Andante Serioso (Religioso)	<i>Dickinson</i>	Gray
Meditation on "Ah dearest Jesus"	<i>Dickinson</i>	Gray
Revery	<i>Dickinson</i>	Gray
Rejoice, Beloved Christians (arr. Best) . .	<i>Ducis</i>	Novello
Prelude to "The Apostles" (Part 2)	<i>Elgar</i>	Novello
Lift up your Hearts (Sursum Corda)	<i>Elgar</i>	Schott
Solemn Prelude ("For the Fallen")	<i>Elgar</i>	Novello
Paradiso	<i>Fibich</i>	Gray
Prayer	<i>Franck</i>	Durand (Schirmer)
Adagio	<i>Gretchaninoff</i>	Gray
Maestoso, Andante (Concerto V)	<i>Handel</i>	Novello
Marche Religieuse ("Lift up your Heads")	<i>Handel-</i>	Gray
<i>Guilmant</i>		
A Prayer ("Prayer for Peace")	<i>Held</i>	Gray
Psalm 37: "The meek shall inherit the		
earth"	<i>Howells</i>	Novello
Rebuke Me Not in Thy Wrath	<i>Huber</i>	Rieter-Biederman
How Lovely Is Thy Dwelling Place		
(from "Fantasia")	<i>Huber</i>	Rieter-Biederman

ORGAN PRELUDES

USED IN THE FIFTY-TWO SERVICES

Praise Ye the Lord (from "Fantasia") . . .	<i>Huber</i>	Rieter-Biederman
Méditation à Ste. Clothilde	<i>James</i>	Ditson
Prayer	<i>Jongen</i>	Durand
		(Elkan-Vogel)
Credo	<i>Karg-Elert</i>	Simon
Rejoice in the Lord	<i>Karg-Elert</i>	Simon
Allegro, Andante (Sonata IV)	<i>Mendelssohn</i>	Many Publishers
Larghetto (Prout Collection)	<i>Mozart</i>	Augener
Meditation on a Hymn Tune		
("Drumclog")	<i>Noble</i>	Schmidt
The King of Love My Shepherd Is		
("Dominus regit me")	<i>Noble</i>	Schmidt
Prayer	<i>Palestrina</i>	Gray
Voluntary on the rooth Psalm Tune	<i>Purcell</i>	Gray; Paxton
Blessed Is He that Cometh		
("Benedictus")	<i>Reger</i>	Peters
Kyrie	<i>Reger</i>	Peters
How Brightly Shines the Morning Star		
("Wie Schön Leuchtet")	<i>Reimann</i>	Rahter; Associated
Pastorale Sonata (No. 3)	<i>Rheinberger</i>	Novello; Schirmer
Processional (Feierlicher Einzugs)	<i>Strauss</i>	Schlesinger
Benediction	<i>Vierne</i>	Durand
Abide with Us (Bible Poems)	<i>Weinberger</i>	Gray
Hear, O Israel (Bible Poems)	<i>Weinberger</i>	Gray
We Give Thanks unto Thee		
(Grand Chœur)	<i>Weitz</i>	Chester
Now thank we all our God		
(Nun Danket All)	<i>Woyrsch</i>	Forberg

ORGAN POSTLUDES

USED IN THE FIFTY-TWO SERVICES

The Grace of Our Lord Jesus Christ	<i>Anderson</i>	Novello
A Mighty Fortress (Ein Feste Burg)	<i>Bach</i>	Many Publishers
Credo (Wir glauben all)	<i>Bach</i>	" "
Come, Redeemer (Nun kommt der		
Heiden Heiland)	<i>Bach</i>	" "
Have Mercy, O God our Father (Kyrie) . .	<i>Bach</i>	" "
In Thee Is Joy (In dir ist Freude)	<i>Bach</i>	" "
The Lord Cometh	<i>Bach</i>	" "

ORGAN POSTLUDES

USED IN THE FIFTY-TWO SERVICES

Lord God We Thank Thee (Wir preisen dir)	<i>Bach</i>	Durand ; Oxford
	<i>ed. Grace</i>	
Our Father (Vater Unser)	<i>Bach</i>	Many Publishers
Carillon	<i>Boellman</i>	Leduc ; C. Fischer
Symphonic Piece (Fantasie Symphonique)	<i>Cole</i>	Schmidt
Allegro (Saraband, Fughetta)	<i>Couperin</i>	Durand
Hosanna	<i>Dubois</i>	Schirmer
Allegro Maestoso (Sonata I)	<i>Elgar</i>	Gray
Cantabile (Sonata I)	<i>Elgar</i>	Gray
Allegro Moderato (Finale, Pièce Symphonique)	<i>Cesar Franck</i>	Schirmer
Resurgam (God's Trumpet Wakes the Slumbering World)	<i>Grace</i>	Schott
Allegro from Concerto in D Minor	<i>Handel</i>	Oxford
Bless Ye the Lord (Sonata I)	<i>Harwood</i>	Schott
Spirit of God, Dwell within Us (Sonata I)	<i>Harwood</i>	Schott
Psalms 33: ("Sing unto the Lord a New Song")	<i>Howells</i>	Novello
"Mount Vernon"	<i>Jenks</i>	Gray
A Mighty Fortress (Ein Feste Burg)	<i>Karg-Elert</i>	Simon
Now Thank We all our God	<i>Karg-Elert</i>	Simon ; Gray ; Schirmer
Dithyramb	<i>Lucas</i>	Church
Jesus Christ is Risen (Meditation)	<i>Lutkin</i>	Gray
Salutation	<i>MacDougall</i>	Schmidt
"O God, Thou Faithful God" ("O Gott du frommer Gott")	<i>Karg-Elert</i>	Simon ; Schirmer
March to Golgotha	<i>Maleingreau</i>	Leduc
The Three Kings	<i>Malling</i>	Hansen
Psalms XII	<i>Marcello</i>	Durand ; Schirmer
Paean	<i>Matthews</i>	Schirmer
Allegro Maestoso, Sonata IV	<i>Mendelssohn</i>	Many Publishers
Out of the Depths ("Aus tiefer Noth") . .	<i>Merkel</i>	Rieter-Biedermann
Largo (Saraband from "Suite")	<i>Nichelmann</i>	Gray
Allegro ("Nachspiel")	<i>Noble</i>	Ditson
Ricercare	<i>Palestrina</i>	Durand
In the Cathedral	<i>Pierné</i>	Gray
Trumpet Voluntary	<i>Purcell</i>	Gray ; Paxton
A Majestic Air (Air Majestueux)	<i>Rameau</i>	Durand
Christ Is Arisen (Christus surrexit)	<i>Ravanello</i>	J. Fischer

ORGAN POSTLUDES USED IN THE FIFTY-TWO SERVICES

Te Deum	<i>Reger</i>	Peters
Allegro (Pastoral Sonata)	<i>Rheinberger</i>	Novello
Pastorale (Fugue from Pastoral Sonata) ..	<i>Rheinberger</i>	Novello; Schirmer
Vision	<i>Rheinberger</i>	Schirmer; Ditson
Benedictus	<i>Rowley</i>	Novello
Paeon	<i>Rowley</i>	Novello
Maestoso	<i>Schroeder</i>	Schott
Carillon	<i>Vierne</i>	Durand
Westminster Chimes	<i>Vierne</i>	Lemoine (Elkan-Vogel)
Heroic Piece (Pièce Héroïque)	<i>Webbe</i>	Schirmer
Choral Song	<i>Wesley</i>	Novello
Psalms 81: "Sing aloud unto God our Strength"	<i>Whitlock</i>	Oxford
Psalms 16: "Thou art my God"	<i>Whitlock</i>	Oxford
Grand Choeur ("We Praise Thee, O Lord")	<i>Guy Weitz</i>	Chester

SEVEN COMMUNION SERVICES

In services in which the sacrament of the Lord's Supper is celebrated the Sermon is shortened to a Meditation, and the Psalter is sometimes omitted. The same hymns are always sung: "Holy, Holy, Holy;" "My Faith Looks Up to Thee;" "Blest Be the Tie that Binds," (a verse); "In the Cross of Christ I glory;" these are, therefore, not listed on the outlines of the Communion Services.

I

COMMUNION SERVICE: ADVENT

ORGAN "O Come Immanuel"	<i>Egerton</i>
RESPONSIVE READING "Benedictus"	
"To give light unto them that sit in darkness and to guide our feet into the way of peace."	
ANTHEM "The Lord Shall Comfort Zion"	<i>Lutkin</i>
OFFERTORY ANTHEM "Holy, Holy, Holy"	<i>Gretchaninoff</i>
POSTLUDE "Magnificat"	<i>Pachelbel</i>

II

COMMUNION SERVICE: ADVENT

ORGAN "Communion"	<i>Huré</i>
(On the theme of a traditional Flemish Christmas Carol)	

SEVEN COMMUNION SERVICES

PSALTER Psalm 51

"Cast me not away from Thy presence and take not Thy Holy Spirit from me."

ANTHEM "A Song in the Night" *Woodman*

"When all things were in quiet silence and the night was in the midst of her course, the almighty Word of the Lord came down."

ANTHEM "Welcome, Dear Redeemer" *Cesar Franck*

Welcome to this heart of mine

POSTLUDE "Come, Redeemer" *Bach*

III

COMMUNION SERVICE: ADVENT

ORGAN "Blessed Is He that Cometh" *Reger*

CANTICLE "The Magnificat"

(To be read in unison)

ANTHEM "Ode on the Name of Jesus" *Dickinson*

SCRIPTURE Matthew 2: 1-3, 7-9

The Kings of the East seek the Christ Child

SCRIPTURE II Corinthians 11: 18-29

Paul tells of his sufferings in the cause of Christ

ANTHEM "Sharon Shall be a fold of Flocks" *Clokey*

MEDITATION I Corinthians 11: 27

"Wherefore whosoever shall eat this bread, and drink this cup of the Lord, unworthily, shall be guilty of the body and blood of the Lord."

POSTLUDE "Chorale" *Jongen*

IV

COMMUNION SERVICE

ORGAN "The Last Supper" *Weinberger*

ANTHEM "Jesus, Refuge of the Weary" *Traditional Florentine*

(Text by Savonarola)

CHORAL RESPONSE "To Thee, O Lord" *Rachmaninoff*

(Consecration Communion Hymn)

ANTHEM "I Bind unto Myself This Day" *Ancient Irish*

(Christ be near me)

arr. Burke

POSTLUDE "Solemn Adagio" *Rowley*

SEVEN COMMUNION SERVICES

V

COMMUNION SERVICE

- ORGAN "O Sacred Head" *Bach*
ANTHEM "These Things the Seer Isaiah" *Martin Luther*
SCRIPTURE Exodus 20: 1-17
A Litany of the Ten Commandments.
CHORAL PRAYER "We Praise Thee, We Bless Thee" *Shvedof*
(Greek Eucharistic Hymn)
ANTHEM "Save, O Lord, This Thy Most Faithful Flock" ... *Scheremetieff*
POSTLUDE "The Choir Celestial" *Schumann*

VI

COMMUNION SERVICE

- ORGAN "Jesu, Joy of Man's Desiring" *Bach*
ANTHEM "Of the Father's Love Begotten" *Text 4th Century*
Music 12th Century
(Youth Choirs; Presby. Hymnal, Response 85)
ANTHEM "I See Thy Kingdom Lord" *Gretchaninoff*
ANTHEM "O Holy Jesu Prince of Peace" *Lvoff*
Thy peace be with us, gathering round Thy board ...
Here to remember Thee.
ANTHEM "None Other Lamb" *Wiseman*
POSTLUDE "Song of Simeon" (Nunc Dimittis) *Bach*

VII

COMMUNION SERVICE

MAUNDY THURSDAY AFTERNOON

- ORGAN "Gethsemane" *Malling*
SCRIPTURE Matthew 26: 20-30; 30: 36-56
The Upper Room and the Garden
CHORAL RESPONSE "Near Thee Would I Be Staying" *Bach*
(Chorale from the "St. Matthew Passion")
SCRIPTURE Matthew 27: 1-2, 11-31
The Judgment Hall

SEVEN COMMUNION SERVICES

CHORAL RESPONSE "O Blessed Jesu, How Hast Thou Offended" . . . *Bach*

That such a doom on thee has now descended.
(Chorale from the "St. Matthew Passion")

SCRIPTURE Matthew 27: 32-54

The Crucifixion

THE SACRAMENT

ANTHEM "Holy, Holy, Holy" *Gounod*

POSTLUDE "Kyrie" *Reger*

ANTHEMS SUNG AT THE SEVEN COMMUNION SERVICES

- | | | | |
|---|-------------------------|----------------|---------|
| I. The Lord shall comfort Zion | <i>Lutkin</i> | Summy | E |
| Holy, Holy, Holy | <i>Gretchaninoff</i> | J. Fischer | M |
| II. A Song in the Night | <i>Woodman</i> | Schirmer | M |
| Welcome Dear Redeemer | <i>Franck</i> | Schirmer | E |
| III. Ode on the Name of Jesus | <i>Dickinson</i> | Summy | M, C |
| The Glory of Lebanon | <i>Clokey</i> | Gray | M |
| IV. Jesus, Refuge of the Weary | <i>Trad. Florentine</i> | Gray | E |
| (God of Love, Most Merciful) | <i>Kalinnikoff</i> | J. Fischer | E, C |
| To Thee, O Lord | <i>Rachmaninoff</i> | J. Fischer | M |
| St. Patrick's Prayer | <i>Irish Trad.</i> | Stainer & Bell | M |
| (Turn Ye) | <i>Godfrey</i> | Novello | E |
| V. These Things the Seer Isaiah | <i>Martin Luther</i> | Gray | E |
| (Behold the Lamb of God) | <i>Handel</i> | Novello | M |
| We Praise Thee, We Bless Thee . . . | <i>Shvedof</i> | Boston Music | M |
| Save, O Lord, This Thy Most | | | |
| Faithful Flock (Trisagion) | <i>Scheremetieff</i> | Gray | M, C, E |
| VI. Of the Father's Love, Begotten | | | |
| (Youth Choirs) | <i>P. H. Resp. 85</i> | | |
| I See Thy Kingdom | <i>Gretchaninoff</i> | Gray | M, C |
| O Holy Jesu, Prince of Peace | <i>Lvoff</i> | Schirmer | E, C |
| My Blood So Red | <i>Davies</i> | Novello | E |
| None Other Lamb (vs. 1, 2, Solo; | | | |
| vs. 3, solo with hummed accom- | | | |
| paniment by choir) | <i>Wiseman</i> | P. H. 504 | E |
| VII. Near Thee would I be staying | <i>Bach</i> | Gray | E |
| O Blessed Jesu, how hast Thou | | | |
| offended | <i>Bach</i> | Gray | E |
| Holy, Holy, Holy | <i>Gounod</i> | Novello | M |

ORGAN PRELUDES AND POSTLUDES USED IN THE SEVEN COMMUNION SERVICES

I. O Come Immanuel	<i>Egerton</i>	Oxford
Magnificat	<i>Pachelbel</i>	B. & H.; Vincent
II. Communion	<i>Huré</i>	Gray
Come Redeemer	<i>Bach</i>	Many Editions
III. Blessed is He that Cometh	<i>Reger</i>	Peters; Marks
Chorale	<i>Jongen</i>	Durand; Elkan- Vogel
IV. The Last Supper (Bible Poems) ...	<i>Weinberger</i>	Gray
Solemn Adagio	<i>Rowley</i>	Schott
V. O Sacred Head	<i>Bach</i>	Gray
The Choir Celestial ("Choeur Mystique")	<i>Schumann</i>	Durand
VI. Jesu, Joy of Man's Desiring	<i>Bach</i>	Novello
Song of Simeon (Nunc Dimittis) ...	<i>Bach</i>	Gray
VII. Gethsemane	<i>Malling</i>	Hansen
Kyrie	<i>Reger</i>	Peters

A CHRISTMAS CAROL SERVICE

A CANDLE-LIGHT SERVICE

COMPOSED OF

SCRIPTURE READINGS WITH CAROLS OF MANY NATIONS*

PRELUDE: (a) "Magnificat" *Marty*
(On the theme of an Old French Christmas Carol)

PROCESSIONAL HYMN: "Hark the Herald Angels Sing"

CALL TO WORSHIP

MINISTER: Let us pray:

CAROL: "Lightly, Lightly, Bells are Pealing" *Moravian*
(Stanzas 1 and 2: kneeling) *arr. Lockwood*
(With Chimes)

PRAYER

Response: "Holy Night"

(1 stanza: kneeling)

* It is, of course, not essential that this service be held by candle-light.
This service can be easily shortened by the omission of certain sections, or of one carol when two relate to the same theme.
Ordinarily the Scripture Readings will not be printed on the program but only the headings of the sections of the story, and the texts of the Carols.

A CHRISTMAS CAROL SERVICE

GLAD TIDINGS

MINISTER: "Behold I bring you glad tidings of great joy which shall be to all people. The Lord shall comfort Zion, he will comfort all her waste places and he will make her wilderness like Eden, and her desert like the garden of the Lord. Joy and gladness shall be found therein, thanksgiving and the voice of melody.

Rejoice greatly, O daughter of Zion, behold thy King cometh unto thee."

CAROL: "O Have Ye Heard the Tidings" *German*

THE INN

MINISTER: "And it came to pass in those days that there went out a decree from Cesar Augustus that all the world should be taxed. And all went to be taxed, every one to his own city. And Joseph also went out unto the city of David which is called Bethlehem, to be taxed, with Mary, his espoused wife, being great with child. And so it came that, while they were there, the days were accomplished that she should be delivered.

And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

CAROL: "The Inn at Bethlehem" *Tyrolese*

THE LITTLE TOWN

MINISTER: "Behold the Lord hath proclaimed unto the end of the world. Say ye to the daughter of Zion, Behold, Thy Salvation cometh.

And thou, Bethlehem Ephrata, though thou be little among the thousands of Judah, yet out of thee shall he come forth unto me that is to be ruler of Israel, whose goings forth have been of old, from everlasting."

CAROL: (a) "Still grows the Evening" *Czechoslovakian*

(b) "O Little Town of Bethlehem" (*Bohemian*)

(Congregation and Choirs, vs. 1-2)

THE SHEPHERDS

MINISTER: "And there were in that same country, shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for behold I bring you glad tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ, the Lord. And this

A CHRISTMAS CAROL SERVICE

shall be a sign unto you; ye shall find the babe, wrapped in swaddling clothes, lying in a manger."

- CAROLS: (a) "While Shepherds Watched" *Austrian*
(Chancel and Youth Choirs) *Arr. Jüngst*
(b) "The First Nowell" *English*
(Congregation and Choirs, vs. 1)

THE ANGELS

MINISTER: "And suddenly there was with the angel a multitude of the heavenly host praising God and saying: 'Glory to God in the highest, and on earth, peace, good will towards men.'"

- CAROL: "Holy Angels Singing" *Russian*

THE SHEPHERDS GO TO BETHLEHEM

MINISTER: "And it came to pass as the angels were gone away from them into heaven, the shepherds said one to another, 'Let us now go even unto Bethlehem and see this thing which is come to pass.'"

- CAROL: "Shepherds on this Hill" *Greek*

THE SHEPHERDS AT THE INN

MINISTER: "And the shepherds came with haste, and found Mary and Joseph, and the babe lying in a manger."

- CAROL: "Who Are These Men" *Mexican*
Arr. H. B. Gaul

THE SHEPHERDS RETURN FROM BETHLEHEM

MINISTER: "And the shepherds returned, glorifying and praising God for all the things that they had heard and seen."

- CAROL: "Whence Come Ye, Simple Shepherds?" *Italian*

THE KINGS

MINISTER: "Now when Jesus was born in Bethlehem of Judea in the days of Herod the King, there came wise men from the East to Jerusalem, saying "Where is he that is born King of the Jews, for we have seen his star in the East and are come to worship him."

- CAROL: "Is This the Way to Bethlehem" *Italian*

THE KINGS AT THE INN

MINISTER: "And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him. And when they had opened their treasures, they presented unto him gifts: gold and frankincense and myrrh."

- CAROL: (a) "In a Stable" *Corsican*
(b) "Brightest and Best"

(Congregation and Choirs, vs. 1)

- OFFERTORY "Lullaby" ("Berceuse") *Dickinson*

A CHRISTMAS CAROL SERVICE

THE CHILDREN

MINISTER: "Suffer the little children to come unto me and forbid them not, for of such is the kingdom of heaven."

Come then, let us hasten yonder;
Here let all,
Great and small,
Kneel in awe and wonder!

CAROL: "Come Marie, Elisabethte" *Provençal French*

THE BIRDS WELCOME THE SAVIOUR

MINISTER: "Let all the world in every corner sing,

'My God and King!'
The heavens are not too high,
His praise may hither fly;
The earth is not too low,
His praises there may grow,
Let all the world in every corner sing,
'My God and King!'"

CAROL: "O Nightingale Awake" *Swiss*
(Chancel and Youth Choirs)

THE CHRIST CHILD'S LULLABY

MINISTER: "Through the tender mercy of our God, whereby the dayspring from on high hath visited us. To give light to them that sit in darkness and to guide our feet into the way of peace."

CAROL: "Sleep, My Jesus" *Dutch*

JOY TO THE WORLD

MINISTER: "Rejoice greatly, O daughter of Zion, Shout, O daughter of Jerusalem; behold thy king cometh unto thee. He is the righteous Saviour, and he shall speak peace unto the heathen."

"For unto us a Child is born, unto us a Son is given, and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace."

CAROL: "Nowell" *American*
(*Dickinson*)

PRAYER AND CHORAL AMEN

CAROL RESPONSE: "O God of Love" *Swiss*
(*"A Heavenly Song," Stanza 3*)

HYMN: "O Come All Ye Faithful"

BENEDICTION

SUPPLEMENTARY LIST OF CAROLS OF MANY NATIONS

CALL TO WORSHIP

A Heavenly Song	<i>Swiss</i>
A Story Fair	<i>Lapland</i>
In the Silence of the Night	<i>Norwegian</i>
Jesu, Gentle Babe	<i>Flemish (Gevaert)</i>

GLAD TIDINGS

'Tis the Time for Mirth and Singing	<i>Provençal French</i>
The Angels Were Singing	<i>German</i>
I Saw Three Ships	<i>English (MacKinnon)</i>
A Song of the Nativity	<i>English</i>
A Little Child there is y-born	<i>English (W. R. Davis)</i>
Winter with Its Ice and Snow	<i>Catalonian (Erickson)</i>

THE LITTLE TOWN

O Bethlehem	<i>Spanish</i>
Bethlehem	<i>Silesian (Glatz)</i>
A Lovely Rose	<i>Praetorius</i>
Out on the Plains	<i>Spanish</i>

THE SHEPHERDS

As Lately We Watched	<i>Austrian (arr. Black)</i>
From Heaven High	<i>XIV Century</i>
A Virgin Unspotted	<i>American (William Billings) (1746-1800)</i>
The Angels and the Shepherds	<i>Bohemian</i>
O'er Wintry Hills	<i>Croatian</i>

THE ANGELS

Angels o'er the Fields Were Circling	<i>French</i>
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THE INN

The Night Was Dark and Dreary	<i>Norwegian</i>
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SUPPLEMENTARY LIST OF CAROLS OF MANY NATIONS

THE SHEPHERDS GO TO BETHLEHEM

What can this mean? *American (Staley)*

THE KINGS

What a Wonder *Lithuanian*

THE NEIGHBORS OF BETHLEHEM

The Neighbors of Bethlehem *Flemish (Gevaert)*

THE CHILDREN

O Come Ye Children *German*

Bring A Torch Jeannette, Isabella *French*

Carol of the Russian Children *Russian (Arr. H. B. Gaul)*

Hasten Children One and All *Spanish (Catalonian)*

THE CHRIST CHILD

In Bethlem's Manger Lowly *German, XVI Century*

Jesu, Thou Dear Babe Divine *Haytien*

I Wonder as I Wander *Appalachian Mountains (Arr. McIlwraith)*

The Citizens of Châtres *French*

What a Wonder *Lithuanian*

Little Child in Manger Bare *Swiss*

Thou the Highest *Syrian*

Chinese Christmas Carol *Chinese (Arr. Bliss Wiant)*

THE CHRIST CHILD'S LULLABY

Joseph Tender Joseph Mine *German, XIV Century*

Mid Ox and Ass *Flemish (Arr. Gevaert)*

A Babe Lies in a Manger *Norwegian*

Christmas Song of the XIV Century *German (Arr. Willan)*

In Yonder Manger *German, XVI Century*

Sleep My Little One *Alsatian, 1697 (Arr. Reger)*

PART III
MUSIC FOR YOUTH CHOIRS

SOME UNISON ANTHEMS SUITABLE
FOR YOUTH CHOIRS
(*Tested and found effective*)

Grant me True Courage Lord (a Response)	<i>Bach</i>	E. C. Schirmer
Come, Together let us Sing	<i>Bach</i>	E. C. Schirmer
My Heart ever Faithful	<i>Bach</i>	Gray
God be in my Head	<i>Walford Davies</i>	Novello
As Torrents in Summer	<i>Elgar</i>	Novello
Eternal Ruler of the Ceaseless Round . . .	<i>Thiman</i>	Novello
Lead me Lord	<i>Wesley</i>	Gray
A Child's Prayer	<i>Geoffrey Shaw</i>	Curwen
Jesus, Meek and Gentle	<i>Holler</i>	Gray
Truth	<i>Geoffrey Shaw</i>	Novello
A Blessing	<i>Martin Shaw</i>	Curwen
Grant me, O God	<i>W. R. Davis</i>	Gray
Every Morning the Red Sun	<i>Hugh Blair</i>	Novello
Holy Father Cheer our Way (evening) . .	<i>Kitson</i>	Gray
Lord at all Times will I Bless Thee	<i>Mendelssohn</i>	Gray
Sing Songs of Praise	<i>Holler</i>	Gray
O Light Divine	<i>Schubert-Black</i>	Gray
Saviour Teach me Day by Day	<i>Holler</i>	Gray
Your Songs to Jesus Raise	<i>Robson</i>	Novello
(Trumpet effects; timely)		
The Children's Song (Children's Day) . .	<i>Rathbone</i>	Novello
("To Thee, O Lord, a song of joy")		
God in All Nature	<i>Mozart-Mueller</i>	White-Smith
Hear Thou our Prayer	<i>Carl F. Mueller</i>	White-Smith
Jesu, Blest Redeemer	<i>Grieg-Black</i>	Gray
O God of Might	<i>Bortniansky</i>	Gray
A Seasonal Thanksgiving	<i>Thiman</i>	Schirmer
Our Shepherd	<i>Holler</i>	Gray
Lead us Heavenly Father (For smaller children)	<i>Holler</i>	Gray

SOME TWO-PART ANTHEMS SUITABLE
FOR YOUTH CHOIRS*
(*Tested and found effective*)

Doubt not Thy Father's Care	<i>Elgar</i>	Gray
O Lord most Holy	<i>Franck</i>	G. Schirmer
The Lord is my Shepherd	<i>Schubert</i>	Gray

* See also List "Fifteen Favorite Anthems of the Brick Church Youth Choirs", and separate Lists for Christmas and Easter.

SOME TWO-PART ANTHEMS SUITABLE FOR YOUTH CHOIRS

Children of the Heavenly King	<i>Purcell-Holler</i>	Gray
Jesus, Meek and Gentle	<i>Holler</i>	Gray
The Spacious Firmament on High	<i>Gordon Jacob</i>	Oxford
Thy Word is a Lantern (may be cut) ...	<i>A. Madeley</i>	Novello
<i>Richardson</i>		
God Sends the Night	<i>Rathbone</i>	Novello
Father of Mercies	<i>West</i>	Novello
God is a Spirit	<i>Bennett</i>	Gray
O Saviour of the World	<i>Goss</i>	Gray
I Waited for the Lord	<i>Mendelssohn</i>	Gray
Lead me, Lord	<i>Wesley</i>	Gray
Saviour, like a Shepherd Lead us	<i>Gluck-Holler</i>	Gray
O Lovely Peace	<i>Handel</i>	Gray
Now Thank we all our God	<i>Bach-Holler</i>	Gray
Now Thank we all our God	<i>Bach-Sampson</i>	Novello
Awake my Soul	<i>C. Macpherson</i>	Novello
At the Cross (Lent)	<i>Baker</i>	Novello
Children, Pray this Love to Cherish	<i>Spohr</i>	Novello
Come and let us Return (Lent or Advent)	<i>MacFarren</i>	Novello
Cherubic Hymn	<i>Gretchaninoff</i>	Gray
Lo! the Voice of Jesus	<i>Seely</i>	Gray
Lord is my Shepherd	<i>Lutkin</i>	Gray
Lord is my Shepherd	<i>Smart</i>	Gray
Sing Songs of Praise (Eastertide)	<i>Gaul-Holler</i>	Gray
Saviour like a Shepherd Lead us	<i>Gluck-Holler</i>	Gray
Holy Spirit, Truth Divine	<i>Kemmer</i>	Gray
Love Divine all Loves Excelling	<i>Stainer-Holler</i>	Gray
A Song of Joy ("All my heart this night rejoices") (Unison or S.A.)	<i>York</i>	Gray
At Thy Feet	<i>Bach-Manney</i>	Wood
O God of Might (also unison)	<i>Bortniansky-</i> <i>Black</i>	Gray
Spring Bursts Today (or Eastertide)	<i>Van Denman</i> <i>Thompson</i>	Gray
<i>Also in Three Parts</i>		
Evening Prayer (S.S.A.)	<i>Moravian</i>	Gray
The Shadows of Evening	<i>Dickinson</i>	Gray
Jesu, Thou Dear Babe	<i>Haytien</i>	Gray
Shepherds' Christmas Song	<i>Austrian</i>	Gray

SOME CHRISTMAS CAROLS FOR YOUTH CHOIRS

(Tested and found effective)

Who Knocks so loud (S.S.A., S.S.B.)	<i>Tyrolese</i>	Gray
Bethlehem (S.S.A.)	<i>Traditional Austrian</i>	Gray
Come, Marie Elisabethette (Unison or S.A.)	<i>French Traditional</i>	Gray
Jesu, Thou Dear Babe (S.S.A.)	<i>Haytien</i>	Gray
Joyous Christmas Song (S.A.)	<i>Flemish Traditional</i>	Gray
	<i>Gevaert Collection</i>	
Shepherds' Christmas Song (S.S.A.)	<i>Austrian</i>	Gray
Slumber Song of Infant Jesus (S.A.)	<i>Gevaert Collection</i>	Gray
Who Knocks so Loud (S.S.A.; S.S.B.)	<i>Tyrolese</i>	Gray
A Heavenly Song (S.A.)	<i>Swiss</i>	Gray
Away in a Manger (Unison)	<i>Dickinson</i>	Gray
O Nightingale Awake (Unison; S.A.)	<i>Swiss Traditional</i>	Gray
Bring a torch, Jeanette, Isabelle	<i>French Traditional</i>	Gray
	(May be sung in unison, or dialogue)	
The Citizens of Châtres	<i>French Traditional</i>	Gray
	(Especially effective for use with several choirs, each singing its own stanza)	
Jesus Christ is Born Today ("Fields with snow are white") (Unison or S.A.)	<i>Westra</i>	Gray
A Song of Joy (Christmastide)	<i>York</i>	Gray
	(Unison or S.A.)	
A Christmas Folk Song: "The Little Lord Jesus Came to Town" (Unison)	<i>Wheaton</i>	Gray
Chinese Christmas Carol (Unison)	<i>Arr. Bliss Wiant</i>	Gray
Is this the Way to Bethlehem (S.A.)	<i>Italian Traditional</i>	Gray

SOME EASTER ANTHEMS AND CAROLS

FOR YOUTH CHOIRS

(Tested and found effective)

Alleluia ("Let all Mankind Rejoice") (S.A.A.)	<i>Liszt</i>	Gray
By Early Morning Light (Unison)	<i>German</i>	Gray
This Glad Easter Day (S.A.)	<i>Norwegian</i>	Gray
Lonely, Heart-broken	<i>Norwegian</i>	Gray
When the Dawn Was Breaking (S.A.)	<i>Polish</i>	Gray
In Joseph's Lovely Garden	<i>Spanish</i>	Gray
	(Unison, S.A.; S.S.A.; S.S.A.A.)	
O Christ the Heavens' Eternal King (Eastertide) (Unison or S.A.)	<i>Bach-Holler</i>	Gray

ANTHEMS FOR TWO CHOIRS

SINGING ANTIPHONALLY

Spring bursts Today (Eastertide)	<i>Van Denman</i>	Gray
	<i>Thompson</i>	
Dearest Jesus, Gentle, Mild	<i>XV Century</i>	Gray
List to the Lark (The Norfolk Chimes) . .	<i>Dickinson</i>	Gray
The Heavens Are Declaring	<i>Beethoven</i>	Schirmer
Sky So Bright ("A Song in Praise of the Lord of Heaven and Earth")	<i>Nagler</i>	Gray
In Faith I Calmly Rest	<i>Bach</i>	Gray
Hosanna	<i>Bitgood</i>	Gray
Jesu, Joyaunce of My Heart	<i>Ahle</i>	Novello
At Thy Feet	<i>Bach-Manney</i>	Wood

Note: Some of the little known hymns in our hymnals make effective antiphonal anthems: for example,

Thomas Carlyle's "So Here Hath Been Dawning" in the Presbyterian Hymnal, No. 451.

The Youth Choir sings stanza one and half of stanza two, to the word "hid", in unison; the Senior Choir sings the second half of that stanza, slowly and softly, in harmony.

Among others in the Presbyterian Hymnal are:

"Jesus Kneel Beside Me" 494

The first two stanzas can be used in the same way for a morning service, and the third and fourth stanzas for a short anthem or closing response at a vesper service.

"My Heart is resting" 300

Stanzas one and two, if hymn is not too well known by congregation.

TWELVE FAVORITE ANTHEMS

of the

YOUTH CHOIRS OF THE BRICK CHURCH

(For Christmas and Easter anthems or carols see separate list.)

Laus Deo ("Let Praise Devote Thy Work") (Unison)	<i>Milford</i>	Novello
Dearest Jesus, Gentle, Mild (S.S.A., or S.A.)	<i>XV Century</i>	Gray
(Also with Adult Choir if desired; see Mixed Voice edition)		
Jesu, Joy of Man's Desiring (Unison)	<i>Bach</i>	Gray
And Did those Feet in Ancient Time	<i>Parry</i>	Curwen
(Unison)		

William Blake text: Change words to:

- (1) "on our homeland mountains"
- (2) "Upon our pleasant pastures"
- (3) "In our beloved pleasant land"

TWELVE FAVORITE ANTHEMS

O Lord Have Mercy (S.A., with Mixed Choir Antiphonal)	<i>Pergolesi</i> (1710-1736)	Novello
An Awakening ("All Creatures of Our God and King") (Unison)	<i>Robson</i> (Hymn of St. Francis of Assisi)	Novello
How lovely are Thy dwellings fair (S.A.) .	<i>Thiman</i>	Novello
Give ear unto me, O Lord (S.A.)	<i>Marcello</i> (1686-1739)	Novello
The Heavens Are Declaring	<i>Beethoven</i> (with Adult Choir if desired; or unison last stanza)	Schirmer
Sky so Bright ("A Song in Praise of the Lord of Heaven and Earth") (S.A.) . . .	<i>Nagler</i>	Gray
O Saviour Sweet (Unison; S.A.; S.A.B.) . .	<i>Bach</i>	Gray
Jesu, Joyaunce of my Heart (S.A.)	<i>Ahle</i> <i>arr. Ackermann</i>	Novello

(May be sung in unison, or 2 parts; or first stanza in two parts,

PART IV
ADDITIONAL ORGAN NUMBERS

ADDITIONAL ORGAN PRELUDES AND POSTLUDES

SUITABLE FOR USE IN A CHURCH SERVICE

(Tested and found interesting, dignified, and not difficult)

Pastorale	<i>Bach</i>	Many Editions
Qui Tollis	<i>Couperin</i>	Schott; Gray
("Thou that takest upon Thee the Sins of the World")		
Meditation	<i>Klein</i>	Schmidt
Aria, 12th Concerto	<i>Handel</i>	Durand
	<i>arr. Guilmant</i>	
Adorn Thyself	<i>Brahms</i>	Gray
Ave Maria (Angelic Salutation)	<i>Arcadelt</i>	Gray
Jesu, Joy of Man's Desiring	<i>Bach, arr. West</i>	Novello
Sonatina: God's Time Is Best	<i>Bach</i>	Durand
	<i>arr. Guilmant</i>	
Chorale and Prayer (Suite Gothique)	<i>Boellman</i>	Durand; Elkan-Vogel
Adagio, Sonata V	<i>Guilmant</i>	Durand
Pastorale Sonata I	<i>Guilmant</i>	Durand; Schirmer
Adagio, Sonata III	<i>Guilmant</i>	Schirmer
Andante in F ("Water Music")	<i>Handel</i>	J. Fisher
	<i>arr. McKinley</i>	
Ora pro nobis (Air brought from Jerusalem)	<i>Arr. Liszt</i>	Gray
Anno Domino 1620 (Thanksgiving Day) ..	<i>MacDowell</i>	Schmidt
Andante, Sonata in D Minor	<i>Merkel</i>	Rieter-Biedermann
Adagio, Sonata I	<i>Mendelssohn</i>	Schirmer
Andante, Sonata VI	<i>Mendelssohn</i>	Schirmer
Guardian Angel	<i>Pierné</i>	Gray
	<i>arr. Gaul</i>	
Aria	<i>Buxtehude</i>	Gray
	<i>arr. Nevins</i>	
Pastorale, "Fairest Lord Jesus"	<i>Edmundson</i>	J. Fischer
From Heaven High	<i>Pachelbel</i>	Gray
In dulci Jubilo (Christmas)	<i>Bach</i>	Gray
(In "Technique and Art of Organ Playing")		
Old Dutch Lullaby (Esp. Christmas)	<i>Trad. Dutch</i>	Gray
Scene Religieuse	<i>Massenet</i>	Gray
Prayer (Ave Maria)	<i>Bossi</i>	Rieter-Biederman

ADDITIONAL ORGAN PRELUDES AND POSTLUDES

Adagio	<i>Franck</i>	Gray
	(In "Technique and Art of Organ Playing")	
Blessed Jesus, we are Here	<i>Bach</i>	Gray
	(In "Technique and Art of Organ Playing")	
Lo, how a Rose (Christmas)	<i>Brahms</i>	Gray
Andante	<i>Stamitz</i>	Gray
Air in D	<i>Bach</i>	Ditson
	<i>arr. Whitney</i>	
Larghetto	<i>Beethoven</i>	Ditson
	<i>arr. Whitney</i>	
Psalm XIX	<i>Marcello</i>	Gray
	<i>ed. Guilmant</i>	
Allegro	<i>John Stanley</i>	Cramer
Thou Art the Rock	<i>Liszt</i>	Rieter-Biederman
Canzona	<i>Frescobaldi</i>	Gray
	(In "Technique and Art")	
Andante, Symphony I	<i>Vierne</i>	Peregally; Marks
Adagio, Symphony II	<i>Vierne</i>	Peregally; Marks
Largo, Symphony III	<i>Vierne</i>	Durand
Andantino, Symphony IV	<i>Widor</i>	Durand; Marks
Adagio, Symphony V	<i>Widor</i>	Durand; Marks
Adagio, Symphony VI	<i>Widor</i>	Hamelles; Marks
Chorale, Symphony X (Romane)	<i>Widor</i>	Hamelles
Harmonies du Soir (Evening)	<i>Karg-Elert</i>	Gray
Kyrie (Lamb of God, Have Mercy)	<i>Karg-Elert</i>	Elkin; Galaxy
Benediction	<i>Karg-Elert</i>	Simon; Marks
Gloria in Excelsis	<i>Reger</i>	Peters
Andante, Sonata I	<i>Elgar</i>	Gray
Nimrod (Program as "Courage")	<i>Elgar</i>	Novello
Fantasia	<i>Bubeck</i>	Gray
Rhapsody on Two Noël's	<i>Ropartz</i>	Durand
Paraphrase on a Noël	<i>Quef</i>	Durand
Prelude on Two Old French Noël's	<i>Balbastre</i>	Gray
Prayer	<i>Trad. Hebrew</i>	Gray
	<i>Melody, arr.</i>	
	<i>Novakowski</i>	

SOME ORGAN PRELUDES, NOT CONTRAPUNTAL

by

TWENTIETH CENTURY LIVING COMPOSERS

SUITABLE FOR USE IN THE CHURCH SERVICE
AND NOT LISTED ELSEWHERE

Fantasia (Meditation)	<i>Beobide</i>	Gray
Paradiso	<i>Fibich</i>	Gray
Prayer	<i>Jongen</i>	Durand; Elkan
Chorale	<i>Jongen</i>	Durand; Elkan
Gloria in Excelsis	<i>Reger</i>	Peters
O Come Emmanuel (Advent)	<i>Egerton</i>	Oxford
Divinum Mysterium	<i>Candlyn</i>	Schmidt
Rhosymedre (Welsh Hymn Tune)	<i>Vaughan Williams</i>	S. & B. (Galaxy)
Intermezzo	<i>Dickinson</i>	Gray
Andante Religioso	<i>Rowley</i>	Novello
Solemn Adagio	<i>Rowley</i>	Schott
Benedictus	<i>Rowley</i>	Novello
Meditation on an Easter theme	<i>Egerton</i>	Oxford
Carillon	<i>DeLamarter</i>	Gray
Carillon	<i>Sowerby</i>	Gray
Meditations on Communion Hymns	<i>Sowerby</i>	Gray
Dies Irae ("Day of Judgment")	<i>Simonds</i>	Oxford
Aria in C	<i>Dethier</i>	C. Fisher
Prelude on "Jam Sol recedit igneus"	<i>Simonds</i>	Oxford
("As now the Sun's Declining Rays")		
Prelude to "Gloria Domini"	<i>Noble</i>	Schirmer
Offertorio (Postlude)	<i>Beobide</i>	Gray
Prelude	<i>Choveaux</i>	Schott
(In "Contemporary English Composers")		
Aftonfried ("Peace")	<i>Hagg</i>	Carl Gehrmans
Benediction	<i>Karg-Elert</i>	Simon; Marks
St. Columbia: "As now the sun's declining rays"	<i>Kitson</i>	S. & B. (Galaxy)
Springtime	<i>Sibelius</i>	B. & H.
<i>arr. Fricker</i>		
Cathedral Prelude	<i>Clokey</i>	J. Fischer
Kyrie (in "Cathedral Windows")	<i>Karg-Elert</i>	Elkin (Galaxy)
Fugue and Chorale	<i>Honegger</i>	Chester
Communion on a Noel	<i>Huré</i>	Gray
Triptique de Noël	<i>Maleingreau</i>	Senart
Symphonie de Noel	<i>Maleingreau</i>	Chester

TWENTIETH CENTURY COMPOSERS

Adoration of the Lamb ("L'Agneau Mystique")	<i>Maleingreau</i>	Leduc
(For Festival Service; First Movement)		
Andante, Sonata II	<i>Hindemith</i>	Associated
Prayer for Peace	<i>Held</i>	Gray
Pastorale: "Fairest Lord Jesus"	<i>Edmundson</i>	J. Fischer
Christmas ("Adeste Fideles")	<i>Dethier</i>	J. Fischer
(Not all variations, as too long)		
Two Lenten Preludes	<i>Douglas</i>	Gray
Song of Gratitude	<i>Cole</i>	Schmidt
Twelve Hymn Preludes	<i>Bingham</i>	Gray
Chorale Prelude on "Wesley"	<i>Mason</i>	J. Fischer
Chorale Prelude on "Dort"	<i>Mason</i>	J. Fischer
Preludes on Hymn Tunes	<i>McKinley</i>	Gray
Grand Choeur	<i>Guy Weitz</i>	Chester
Electa ut Sol	<i>Dallier</i>	Lemoine
Bible Poems	<i>Weinberger</i>	Gray
Psalms Preludes, Set I, Set II	<i>Howells</i>	Novello
Seven Sketches	<i>Whitlock</i>	Oxford
Sonata III	<i>Hindemith</i>	Associated

SOME ORGAN NUMBERS

INSPIRED BY BIBLE TEXTS OR STORIES

Psalms XII	<i>Marcello</i>	Durand; Schirmer
Psalms XIX	<i>Marcello</i>	Gray
Erhalt uns durch dein Wort (Sustain us by Thy Word)	<i>Buxtehude</i>	B. & H.
Fantasia on texts from the Holy Scripture	<i>Huber</i>	Rieter-Biederman
1. O Lord, to Whom Should I Go but unto Thee?		
2. Rebuke me not in Thy Wrath		
3. How lovely is Thy Dwelling Place		
4. Psalm CL		
Psalms Preludes	<i>Howells</i>	Novello
Set I: "Three Psalm Treasures for Organ"		
1. Psalm XXXIV, vs. 6, "Lo the Poor Crieth"		
2. Psalm XXXVII, vs. 11, "The Meek shall Inherit the Earth"		
3. Psalm XXIII, vs. 4, "Yea, though I Walk through the Valley"		
Set II:		
1. Psalm CXXX, "De Profundis" ("Out of the Depths have I Cried")		
2. Psalm CXXXIX, "Yea the Darkness Hideth not from Thee"		
3. Psalm XXXIII "Sing to the Lord a New Song"		

SOME ORGAN NUMBERS

INSPIRED BY BIBLE TEXTS OR STORIES

Seven Sketches on Verses from the Psalms. *Whitlock*

Oxford

Book I:

1. Pastoral: Psalm XXIII, "The Lord is my Shepherd"
2. Duett: Psalm LVI, "O My Soul, Thou hast said unto the Lord, Thou art my God; The Lord is the portion of mine inheritance"
3. Plaint: Psalm VI, vs. 2, "Have Mercy on me, O God"
4. Exultemus: Psalm LXXXI, vs. 1-2-3, "Sing aloud unto God our Strength"

Electa ut Sol *Dallier*

Lemoine

Fair as the moon, clear as the sun (Song of Solomon, VI, 10)

Bible Poems *Weinberger*

Gray

1. "Abide with Us, for it is toward Evening"
2. "Lord Jesus Walking on the Sea"
3. "The Marriage in Cana of Galilee"
4. "Hosanna"
5. "The Lord's Supper"
6. "Hear, O Israel"

Beata nobis gaudia (From Sonata in A) . . *Harwood*

Schott

Grand Choeur, "Benedicamus Domino" . . *Weitz*

Chester

The Angelic Salutation ("Ave Maria") . . *Arcadelt*

Gray

(Especially suitable for use in Advent)

Magnificat *Pachelbel*

Vincent Music Co.

Magnificat *Praetorius*

Georg Kallmeyer

Magnificat *Marty*

Noël (Ruis)

Magnificat *Bach*

Many Publishers

Sonata: "Psalm 94" *Reubke*

Schubert;

(Too long for church use, unless for church organ Festival,
or Psalm Festival program)

Schirmer

Ad nos ad Salutarem Undam *Liszt*

B. & H.; Gray

("Who for us men and for our salvation")

Thou Art the Rock (Festival, or

Postlude) *Mulet*

Leduc; Marks

Nunc Dimittis (Song of Simeon) *Bach*

Gray

Sonata III *Hindemith*

Associated

"O Lord to Whom Should I Complain"

"Awake My Treasure"

"I Know that My Redeemer liveth"

(Messiah) *Handel*

Gray

The Grace of our Lord Jesus Christ *Anderson*

Novello

A SHORT LIST OF CHORALE PRELUDES FOR ORGAN SUITABLE TO SEASONS OF THE CHURCH YEAR

ALL SAINTS

"Wie selig seid ihr Frommen" *Brahms*
(How blessed are Ye, Faithful Souls)

REFORMATION FESTIVAL—(November)

"Ein Feste Burg" *Bach*
(A Mighty Fortress) *Karg-Elert*
..... *Reger*
..... *Bonset*

THANKSGIVING

"Nun danket alle Gott" *Woyrsch*
(Now Thank We All Our God) *Bach*
..... *Karg-Elert*

ADVENT

"Schmücke dich liebe Seele" *Bach*
(Adorn Thyself, Dear Soul) *Brahms*
"From Heaven High" *Pachelbel*
Sonata II: Invocation: "From Heaven High" *Reger*

CHRISTMAS

"In dulci jubilo" *Bach*
"Vom Himmel Hoch" *Bach*
..... *Pachelbel*
"A Lovely Rose is Blooming" *Brahms*

EPIPHANY

"Wie schön leuchtet der Morgenstern" *Reimann*
(How Brightly Beams the Morning Star)
(The Reger setting is very fine, but is too long for any but a
Festival Musical Service)

NEW YEAR'S

"Das alte Jahr vergangen ist" *Bach*
(The Old Year is Past) (The Old Year Passes)

LENT

"Erbarme dich"; Kyrie *Bach*
(Have pity on us, O God)
"O Mensch beweine dein Sünde Gross" *Bach*
(O Man, bewail Thy grievous sin)

PASSION

"O Haupt voll Blut und Wunden" *Bach*
(O Sacred Head)
"Herzlich thut mich Verlangen" *Brahms*
(My heart longeth for Thy salvation; O Jesus, quickly come!)

A SHORT LIST OF CHORALE PRELUDES FOR ORGAN

EASTERTIDE

"Christ ist Erstanden" *Bach*
(Christ is arisen)

WHITSUNDAY

"Komm, Heiliger Geist" *Bach*
(Come, Holy Spirit)

A SHORT LIST OF ORGAN NUMBERS MOST FREQUENTLY REQUESTED FOR WEDDINGS

PRE-CEREMONY

Prelude to "Lohengrin"	<i>Wagner,</i> <i>arr. Bartlett</i>	Schirmer
Waldweben (Forest Murmurs), from "Siegfried"	<i>Wagner,</i> <i>arr. Rogers</i>	Schirmer
Liebestod ("Love Death"), from "Tristan and Isolde"	<i>Wagner,</i> <i>arr. Gibson</i>	Schirmer
Prelude to "Tristan and Isolde"	<i>Wagner,</i> <i>arr. West</i>	Novello
Prelude to Act III, "Lohengrin"	<i>Wagner,</i> <i>arr. Warren</i>	Schirmer
Jesu, Joy of Man's Desiring	<i>Bach, arr. West</i>	Novello
Carillon	<i>Vierne (from "24 Pieces" Vol. II)</i>	Durand; Elkan-Vogel
To the Rising Sun	<i>Torjussen,</i> <i>arr. Milligan</i>	Schmidt
Romance	<i>Dickinson</i>	Gray
Question, Answer	<i>Wolstenholme</i>	Schirmer
Cadiz	<i>Albeniz</i>	Gray
Evening Star	<i>Wagner</i>	Schirmer
Serenade	<i>Schubert</i>	Lengnick; Schirmer

IMMEDIATELY BEFORE WEDDING MARCH

Minster Processional (from "Lohengrin")	<i>Wagner</i> <i>arr. Bennett</i>	Novello
Wedding March (from "Lohengrin") ..	<i>Wagner,</i>	Many Publishers

DURING CEREMONY

- (a) Walther's "Prize Song"
 (from "Meistersinger") *Wagner* McLaughlin and
 (b) Hymns: Reilly
 "The King of Love my Shepherd Is;" "The Voice that Breathed o'er
 Eden;" "O Perfect Love".

POST-CEREMONY

- Wedding March *Mendelssohn* Many Publishers
 If necessary to play longer, add
 Song of Joy *Stebbins* Church

SOME ORGAN MUSIC OF BACH SUITABLE FOR USE AT WEDDINGS FOR WHICH A BACH PROGRAM IS REQUESTED

- | | |
|---|-----------------|
| Prelude and Fugue in D Major | Many Publishers |
| Prelude and Fugue in G Major | Many Publishers |
| Toccatà and Fugue in D Minor | Many Publishers |
| Fugue à la Gigue | Many Publishers |
| Freut euch (Rejoice) | |
| Kommst du, Herr Jesu ("Comest Thou,
Lord Jesus") | |
| Air in D <i>arr. Whitney</i> | Schirmer |
| Arioso | Schirmer |
| A Mighty Fortress | Many Publishers |
| Sonatina in E Flat <i>arr. Guilmant ;</i> | Durand ; Oxford |
| <i>also Grace</i> | |
| Badinerie | Gray |
| Gavotte <i>arr. Vierne</i> | Durand |
| Deck Thyself, dear Soul
("Schmücke dich") | Many Publishers |
| In Thee is Joy ("In dir ist Freude") | Gray |
| Jesu, Joy of Man's Desiring <i>arr. West</i> | Novello |
| Bist du bei Mir ("If Thou Art with Me") . <i>arr. Grace</i> | Oxford |
| Prelude in D <i>arr. Guilmant ;</i> | Durand ; Oxford |
| <i>also Grace</i> | |

SOME ORGAN NUMBERS FREQUENTLY REQUESTED
for
MEMORIAL OR FUNERAL SERVICES
(Almost all may be used also for All Saints' Day)

Largo	<i>Handel,</i>	Ditson
	<i>arr. Whitney</i>	
Good Friday Music	<i>Wagner,</i>	Schott
	<i>arr. Westbrook</i>	
Largo in D (Sonata II, Opus 2, No. 2) ...	<i>Beethoven,</i>	Ditson
	<i>ed. Whitney</i>	
Air in D	<i>Bach,</i>	Ditson
	<i>ed. Whitney</i>	
Preludes	<i>Chopin</i>	Schirmer
Memories	<i>Dickinson</i>	Gray
Vater Unser ("The Lord's Prayer")	<i>Bach</i>	Many Publishers
Prelude to "Parsifal"	<i>Wagner,</i>	Schott
	<i>arr. Reimann</i>	
I Know that My Redeemer Liveth	<i>Handel</i>	Gray
Wie Selig Seid Ihr	<i>Brahms</i>	Novello (Gray)
	(<i>"Blessed Are Ye, Faithful Souls"</i>)	
Marche Funèbre et Chant Séraphique	<i>Guilmant</i>	Schott
Lamentation	<i>Guilmant</i>	Schott
	(First and last Sections)	(Schirmer)
Chant for Dead Heroes	<i>Gaul</i>	Gray
	(Military)	
Solemn Melody	<i>Davies</i>	Novello
Memorial Melody	<i>Davies</i>	Novello
Paradiso	<i>Fibich</i>	Gray
Elegiac Poems:	<i>Karg-Elert</i>	Schmidt
	<i>Pax Vobiscum</i>	
	<i>Elegy</i>	
Death and Resurrection (Dramatic)	<i>Langlais</i>	Herelle
Prelude Solenne (Dramatic)	<i>Noble</i>	Schmidt
Rest in Peace ("Litany for All Souls") ..	<i>Schubert</i>	Gray

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PART V
SOME ANTHEMS AND SOLOS FOR USE
IN TIME OF WAR

SOME ANTHEMS FOR USE IN TIME OF WAR

I. ANTHEMS

Intercessory Hymn	<i>German</i>	Novello
"Father Omnipotent Protect Us, We Pray Thee"		
In the Day of Battle	<i>Dickinson</i>	Gray
Still There is Bethlehem	<i>Dickinson</i>	Gray
Remember This—God and Our Good Cause Plead for Us	<i>Bridge</i>	Novello
O Lord God of Hosts, Strengthen and Guide This Nation	<i>Gaul</i>	Schirmer
Hymn Before Action	<i>Davies</i>	Novello
"The Earth is Full of Anger" (mixed voices or male)		
Save Them, O God, Who Fight For Us ...	<i>Tozer</i>	Novello
In the Name of Our God We Will Set Up Our Banners	<i>Willan</i>	Gray
Pray for the Dawn of Peace	<i>Gale</i>	Gray
Prayer in Time of War	<i>Dickinson</i>	Gray
For All Who Watch Tonight	<i>Dickinson</i>	Gray
Prayer for a World Hurt Sore	<i>Dickinson</i>	Gray
"Lord God, We Lift to Thee a World Hurt Sore"		
O God of Armies	<i>Candlyn</i>	Gray
O Lord God to Whom Vengeance Belongeth	<i>Baker</i>	Gray
Had We But Harkened to Thy Word	<i>Davies</i>	Novello
Lord, We Cry to Thee For Help	<i>Zwingli (1529)</i>	Gray
Lord, Let Me Be a Sword for Thee	<i>Woodman</i>	Schirmer

II. SOLOS

Pray For the Dawn of Peace	<i>Gale</i>	Gray
In the Day of Battle	<i>Dickinson</i>	Gray
Stainless Soldier on the Walls	<i>Dickinson</i>	Gray
O God of Armies, Let Me Be Thy Soldier .	<i>Candlyn</i>	Gray
Still There Is Bethlehem	<i>Dickinson</i>	Gray
Lord, Let Me Be a Sword for Thee ...	<i>Woodman</i>	Schirmer

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DEDICATION OF A CHURCH

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THE TECHNIQUE and ART of ORGAN PLAYING

By

CLARENCE DICKINSON

M.A., Litt.D., Mus.Doc.

With the collaboration of

H. A. DICKINSON

M.A., Ph.D.

THIS important work, unique in its system of instruction, is by a virtuoso who reveals the secrets which lead to great achievements and a perfect mastery of the Organ. The author is one who has had the inestimable privilege of studying with such artists as Guilmant, Vierne, and Moskowski, of Paris; Wild, of Chicago; and Reimann, of Berlin; and of gaining inspiration from closer association with them and their artistry. He numbers among his own pupils many of the most prominent organists of the day.

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**An ANTHOLOGY of
EARLY FRENCH ORGAN MUSIC**

FROM THE XIIth TO THE XVIIIth CENTURY

Collected, Annotated and Transcribed by

JOSEPH BONNET

The interest in early and classical music is growing every day. In fact it is amazing to discover such freshness and grandeur, such charm and vitality in the compositions of the past centuries. Indeed the spiritual relationship between a Pérotin le Grand, for instance, and the vanguard works of some of the young composers of today is striking.

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